EAST BAY EXPRESS

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DEATH OF A RETAIL PLAN

OAKLAND LOSES $1 BILLION A YEAR TO OTHER CITIES, AND WITHOUT REDEVELOPMENT, THE CITY'S PLANS FOR A MAJOR SHOPPING DISTRICT IN UPPER BROADWAY MAY BE HISTORY

[illegible] JONASSEN, JOHN C. OSBORN, & ALEX PARK

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On the Cover *Illustration by Brian Kelly*

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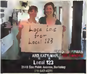
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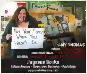
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EAST BAY EXPRESS

LETTERS

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Counterproductive Tyranny

Thank you for speaking out against the Black Bloc and the Occupy groups which tolerate its tactics.

The phrase "diversity of tactics" might have a nice ring, but those who endorse it don't seem capable of appreciating that nonviolence and violence can't coexist at the same march or event. Nor can violence and large numbers, violence and children, violence and goodwill with the community, violence and tear gas-free air, etc.

If the Black Bloc is about to want to face off with a poorly trained police force, they should arrange to do so somewhere where it doesn't impact those of us whose quest for economic justice manages not to include a lot of broken glass.

As for Occupy, I hope they can imagine how big their marches might be without the Black Bloc's predictable, counterproductive tyranny.

Carol Denney, Berkeley

Blame the OPD, Not the Black Bloc

This article is the 21st century equivalent of red-baiting. As soon as one group is sacrificed to the police, other groups will become vulnerable. Solidarity does not require approval — only a willingness to work together for the long haul.

Blaming protesters for being provocative is like blaming rape victims for wearing provocative clothing. Those who use force to get their way are the ones to be held accountable, not people who defend themselves.

Robert Gammon's reckless assertion that the Occupiers have been using "deeply undemocratic rules" needs to be set alongside the fact that the Quakers have been using a stricter version of the same rules for more than three and a half centuries and yet have taken the lead on many issues.

Finally, it's absolutely insane that the decision by authorities to ignore neighborhoods to protect property can be blamed on Occupy Oakland. This does prove that some folks definitely have to go. And it isn't the Black Bloc.

Richard Fitzer, Oakland

Has Occupy Oakland Lost Its Way?

Over the weekend of January 28, the lead major media story for at least the third time in three months was the war-like altercations between Occupy Oakland and Oakland police. One local announcer loudly reported that, following the weekend altercations, "Oakland has become the flashpoint of the nationwide Occupy movement." This accolade raises the question: Since Occupy Wall Street is proclaimed a "peaceful, non violent movement" of the 99 Percent exposing the excesses of the ever-enriching One Percent, how did it come to this? Particularly in my beloved hometown of Oakland?

Three weeks after the landmark eruption of Occupy Wall Street in September 2010, Occupy Oakland sprang to life almost unilaterally with enthusiastic, unbound support and heady optimism as hordes of Oaklanders instantly identified with the escalating economic divide between the uber-rich One Percent and the remaining 99 Percent of the US populace. Either directly or indirectly, the pain caused by the uninhibited greed and corruption of Wall Street institutions and mega-corporations, widespread devastation of neighborhoods by home and apartment bankruptcies, industrial failures and off-shoring millions of jobs, calamitous unemployment, and the burdening of students with debts to which they will be shackled to the rest of their lives, is experienced by practically all of Oakland.

Oakland was fertile ground for the Occupy movement, and a tent encampment quickly sprang up on the lawn of Frank Ogawa Plaza. Two weeks after that, however, the city made history by calling in riot-equipped police from nineteen surrounding jurisdictions who brutally attacked and dismantled the initial encampment. This first-of-its-kind military attack on the nascent peaceful Occupy movement — instantly flashed around the world — was later admitted by policymakers to be a mistake. On November 2, one week following its violent displacement, Occupy Oakland was back in the plaza stronger than ever. The movement triumphantly announced its re-birth as 30,000 people exploded onto city streets in jubilation and an historic day of general-schools-workplace strikes, including shutdown of Oakland's busy port.

But after that, inherent flaws within Occupy Oakland began to take over the promising and critical movement. Given Oakland's violent police history and years of wanton police killings, particularly of Oakland's Black and Latino populations, Occupy Oakland became a prime destination for dissident, aberrant, anarchistic thrill-seeking youth whose sole purposes were "anonymous" property destruction, confrontations with police, and general mayhem.

After bemoaning the failure of Occupy Oakland to establish a firm foundation of "peace, nonviolence and non property destruction," it was recently revealed (and confirmed by other long term participants) that early in the movement's formation the general assembly was presented with, and passed, a resolution endorsing "diversity of tactics" in its operations, and went further in authorizing "sub-groups" within Occupy to plan and carry out actions of their choosing in the name of Occupy Oakland without needing to return to the assembly for deliberation and approval. Under this blanket authority, the dissident group has performed several unilateral demonstrations, and over the recent three Saturday evenings, has carried out marches — otherwise known as "Fuck the Police" rallies — from City Hall plaza to Oakland Police Headquarters intentionally meant to provoke violent altercations with the police.

The early authorization by the general assembly of "anything goes" is generally unknown — even today — to the vast majority of Occupy activists and supporters.

I contend that the entirety of Oakland, including city officials, Port of Oakland employees, and even the OPD, are all constituents of the 99 Percent.

This is not the way it's supposed to be. How are police provocations related to economic dis-empowerment? What does smashing of even friendly shop windows have to do with wealth re-distribution? How does setting fire to rubbish bins restore displaced families to their foreclosed homes? Will defacing public buildings, private property, and glass walls help the unemployed to get a job? I am tired of seeing my city trashed for no reason other than visceral satisfaction of thrill-seeking marauders who have no interest in the betterment of Oakland. I am upset that my town's city hall is viciously violated by unthinking vandals in the name of Occupy Oakland. It is disturbing to witness my city's mayor attempting to respect Occupy's free speech liberties, while at the same time being consistently derided for trying to deal with a situation that Occupy Oakland itself negligently allowed to escalate out of control.

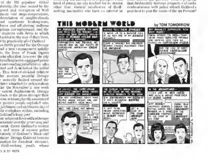
Without question, the brutal police attacks of October 25 — carried out by an interim chief and new city administrator just three weeks into their jobs — were excessive and wrong, and Mayor Jean Quan has accepted responsibility. I, too, have criticized the mayor; however, in view of her expressions of regret I am willing to look forward. Moreover, I recognize that the mayor — facing a difficult situation for which there is no precedent and being under constant, unrelenting pressures from many angry forces she must also represent — is doing the best she can in the face of ongoing destructive tactics by an uncontrolled group bent on anarchy with no respect for negotiation or process.

During this, the formative period of the movement, I presume that the supreme mission of Occupy Wall Street is to raise public consciousness of and revulsion to the multitude of evils wrought by the cannibal capitalism of the One Percent, and to solidify a national peoples' movement to force radical revisions in how economic, social, and political decisions are made, programs are devised and implemented, and policymakers, corporations, and Wall Street-related institutions are controlled.

In support of the OWS mission, Occupy Oakland has the duty to appeal to, attract, and build the broadest possible contingent of the local 99 Percent. Occupy Oakland must answer the question: Does a program that deliberately destroys property and seeks confrontations with police attract Oakland's populace to join the ranks of the 99 Percent?

THIS MODERN WORLD

by TOM TOMORROW


VICTIMS TELL THEIR STORIES!
BUT ROMNEY'S SUPPORTERS PUSH BACK HARD!
LEAVE CAPITALISM ALOOOONE!
IN THE MEANTIME--

Or does such divisiveness drive people away? The answer, of course, is obvious.

In the beginning weeks of Occupy Oakland, enthusiasm was palpable. Both local unions and elected officials participated in general assemblies, and some actually spent nights at the encampment. In those optimistic days it might have been possible to negotiate pacts with the city that would entrust Occupy Oakland to self-monitor its demonstrations, and maybe even an agreement that, should police action be necessary, no riot gear or military weaponry would be in evidence. Unfortunately, those hopeful dreams are now perhaps forever shattered.

The huge mistake made by Occupy Oakland in giving the blank check of "diversity of tactics" with no oversight or accountability to a group long ago proven to have only nefarious intentions must be undone. To fulfill its mission, Occupy Oakland must reach out to, educate, and involve a now skeptical populace. To even approach its mission, Occupy Oakland must assure the public that involvement with Occupy is peaceful, safe, nonviolent, non-destructive, and has no intent to evoke altercations with law enforcement.

Unless and until it moves immediately and decisively to correct its monumental error and to become realigned on its noble and intended path, there are serious doubts that Occupy Oakland deserves to exist.

James E. Vann, Oakland

Occupy Is for Occupying

I am opposed to Occupy Oakland's Fuck the Police marches because I think they're counterproductive and a waste of energy, but I marched on Saturday, January 28, because I support the tactic of occupying vacant buildings. Even in failure, attempted occupations focus attention on the huge supply of empty property that exists in our city (and the country) in a time of ever-increasing homelessness. They provide a reminder that society could house the homeless if it wanted to. Studies show there is more than enough empty housing stock in the US to provide a home for everyone in need. Unfortunately, we allow property rights to trump human rights. And while I agree that the Kaiser Center was an ambitious target, the building has been unused for five or six years. The fact that the city owns it makes its disuse even less excusable.

Finally, I find it somewhat patronizing to suggest that Occupy Oakland needs the progressive "grown-ups" to take charge. The movement has been an inspiration for many (including myself) precisely because it is *not* aligned with either of the major political parties, both of which are unindicted co-conspirators in the economic pillaging of the United States. Until progressives end their abusive relationship with the Democratic Party, the Occupy movement needs to keep them at a safe distance.

John Seal, Oakland

A Collision Course

As usual, this is superb in-depth reporting. I would, however, quibble with your chronology. In October, Angela Woodall, in writing about one of the first Occupy Oakland meetings in Mosswood Park, noted the presence of the very same folks she had previously seen rioting in the Oscar Grant protests. It was there that some one hundred participants initially adopted a "diversity of tactics" resolution.

The encampment in Frank Ogawa Plaza was on a collision course from day one due to the core group's distrust of the police and anyone associated with City Hall. Councilmember Desley Brooks slept in a tent for the first two nights until she saw the handwriting — or, more appropriately, graffiti — on the wall. Now she's one of Occupy Oakland's harshest critics — along with the overwhelming majority of Oakland's progressive/activist community.

The idiocy of Occupy Oakland's "diversity of tactics" stance is that it ultimately excludes anyone unwilling to associate themselves with a movement that tacitly endorses vandalism and other forms of violence. And, in Oakland, that is the 99 Percent.

Ken Katz, Oakland

[illegible]

Praise from Portland

As a visitor from Portland and a one-time anti-hunger activist in New York City, I would like to say how much I appreciated this article. Food access and hunger are truly nationwide problems, and it is balanced, concise reporting like this that helps the "food secure" understand that no one wants to be on food stamps. Thank you for making a great trip to the Bay Area even better.

Lee Fraser, Portland

Weighty Issue, Worthy Cause

How wonderful to see such an expansive article on the complicated network of nonprofit and government aid for our neighbors struggling with hunger. Thank you for bringing attention to this issue during times of unprecedented need.

Alameda County Community Food Bank provides food to one in six Alameda County residents. For 26 years we've strived to ensure our neighbors don't need to worry about where their next meal will come from. But hunger is a symptom of poverty — a problem too vast for nonprofits to solve alone.

A recession deeper and longer than we've ever seen, and relentless cuts to safety-net programs, have forced us to expand our services. Thanks to our generous community, we have been able to keep up with a need for food that we've seen double since the recession began.

Often, we're the safety net for people the government safety net has failed. We provide hot meals and nutritious bags of groceries through 275 partner agencies including soup kitchens and food pantries — from Oakland to Livermore, Berkeley to Fremont. We operate an emergency food helpline that in 2011 helped more than 40,000 families. And our CalFresh (food stamps) outreach team helps people navigate the complicated process of applying for, and retaining, their benefits.

Alameda County Community Food Bank is also one of only a handful of food banks nationwide with a robust advocacy team — doing everything from rallies on the steps of the capitol in Sacramento to meetings in the White House. Sasha Abramsky writes about the battle to pass AB 6 (which would end fingerprinting for food stamp applicants), a fight our advocates waged for a decade.

Our work is vital to supporting our mission to alleviate hunger. When families living paycheck to paycheck have to make cuts, they can't just stop paying rent, or for gas or the electric bill. The only place to cut is food.

It's penny-wise and pound-foolish to sacrifice human beings to pay off deficits. As Mr. Abramsky writes, people who use our services defy all stereotypes. Two-thirds of our clients are children and seniors. A growing number of households have at least one working adult. Hungry children and adults reside in every corner of our county.

We have much to celebrate with the passage of AB 6, but that was just the beginning. We have all been asked to sacrifice, but the pain has not been shared. People who can least afford it are being asked to make do with not only less, but oftentimes with nothing.

Together, we can stop cuts and expand access to vital nutrition programs. We can work to ensure that no one goes hungry.

Suzan Bateson
Executive Director, Alameda County Community Food Bank

[illegible]

A Dissertation Topic Waiting to Happen

Wow. There is so much about this to comment on that one easily could — and probably should — write a proposal for a federal grant to conduct a proper "retrospective and follow-up perspective study" on the issues, dependent and independent variables, blah, blah.

Instead of vandalizing public property, the 99 Percent should think about being responsible. Get smart, write a manifesto, conduct social media forums, understand what the real issues are and peacefully attempt to get the message out there. Their time would be better spent building community food gardens, petitioning for fruits and veggies, creating a community barter system if they don't have monies and jobs, building a legitimate commune through pooled assets, asking for a bus or two through social media and live in it together. It is when people fail to see alternatives they are defeated.

Zoe Rubiaette, Oakland

[illegible]

A Jin Lin Junkie

I eat here quite regularly and love everything on the menu. The reviewer is correct in that the food is not flashy — it is also not greasy or too heavy (never had a "beef and broccoli hangover" here). The service is great. Food served relatively quick. Nice without being pretentious. Good for families or casual night out, less so for date night.

Edward Cervantes, Oakland ●

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The debate over Occupy Oakland is raging among progressives nationwide

John C. Osborn

RAISING THE BAR

CHANGE IS MESSY

Progressives who criticize Occupy must offer real alternatives

By Jay Youngdahl

Throughout the country, those concerned with social justice have been furiously debating Occupy Oakland. The last few weeks seemed to be bad ones for the occupiers. The tactics of the Black Bloc were critiqued in our paper and by respected national commentators on the left like Chris Hedges, and vandalism at City Hall was roundly criticized by city officials and local liberals.

But it is a serious error for local progressives to use mistakes in tactics or the lack of a "sensible" program to trash Occupy Oakland. Neither recent events nor the criticism of them changes the nature of the bubbling cauldron that feeds the Occupy movement and which is fed by the Occupy movement. Occupy remains the most important political event in our country, and Oakland and New York are its centres.

Like activists of the 1960s and 1970s, occupiers are metaphorically throwing down the gauntlet to other progressive activists, especially former activists who are now in government. Much of the sound and fury we hear from liberal naysayers comes from the inner voice of their psychological realization that they have little to offer to the problems that Occupy is highlighting. Can one honestly say that pre-Occupy progressives had outlined an effective avenue for social change for the youth, poor, and minorities in our community? If you have one, please let Oscar Grant's family know about it.

The militant movements of the Sixties and Seventies were fed by the anger over racial discrimination, the military draft, and economic injustice, but personal concerns are always a part of political movements. Youth today are less likely to have a job than at any time since World War II, and minority youth suffer from police brutality in the East Bay. Advocates for social justice faced similar questions in the much more turbulent 1960s. They reacted strongly and decisively. In March 1968, a few weeks before his murder, Martin Luther King Jr. spoke about those in the "Other America" who were more militant than the establishment wished. His words need to be heard today:

"It is not enough for me to stand before you tonight and condemn riots. It would be morally irresponsible for me to do that without, at the same time, condemning the contingent, intolerable conditions that exist in our society. These conditions are the things that cause individuals to feel that they have no other alternative than to engage in violent rebellions to get attention. And I must say tonight that a riot is the language of the unheard."

Some in the audience that day called him a traitor. Today, he is called a hero.

But strong activity for social justice makes many liberals and progressives nervous today, just as it did in the earlier eras of protest. Oakland City Councilman Ignacio De La Fuente, who earns a nice salary as a union leader, has pushed hard for a resolution calling on Oakland authorities to stop any Occupy picketing of the port. What is really going on when a top union official is calling for a police crackdown on picketing against economic inequality? Bizarrely, De La Fuente's resolution even borrows from the phrase "by any means necessary" used by Malcolm X and others, though De La Fuente inserts the word "legal" into it.

And some in the city decry the cost of the city's response to the occupiers — a pittance when compared to the costs of poor policing or stupid financial deals that Oakland made with Wall Street. Egging them on, the *Chronicle* is impersonating the Drudge Report. My favorite recent Tea Party-like headline of theirs was "Occupy Oakland's Costs to Residents Spells Disaster." Disaster, huh?

George Monbiot, a columnist for the *Guardian* newspaper, which has surprisingly done some of the best reporting on Oakland Occupy, wrote of timid American progressives who have little to offer and are not even standing up to the Rovian machinations of the far right: "Tied up in reticence and self-doubt, they will not shout stop. Doing so requires an act of interruption of presumption, for which they no longer possess a vocabulary." The occupiers have found such a vocabulary.

Another reason for the Sturm und Drang is that Occupy is opening up discussion on questions that have been unseen since the 1960s and 1970s. For example, in that earlier period, activists debated whether workers, who labor yet receive little of the profit from their labor, can make change. One of the most famous political films of that period discussed this issue in the context of a strike at the Richmond oil facilities. Often the heated discussions between activists turned physical, as conservative union officials and workers fought with leftist activists and workers. While this violence was extremely painful for those involved, physically and emotionally, its existence was a symptom of robust debate over real issues. And last month we saw one of the first repetitions of this kind of activity, as union officials in Seattle apparently tussled with workers and occupiers, including some from Oakland, at a meeting there to discuss the port shutdowns.

Intra-movement fisticuffs are a bad thing. But their appearance here is an indication that discussions are deepening between unions as institutions and the non-institutional activity of activists in a way that has not been seen for many years.

Violence of all kinds sucks, and observers are rightly concerned about violence and Occupy. Why haven't the cops who hurt Scott Olsen been prosecuted? But the violence issue is not a simple one. It's likely that law enforcement agencies have undercover people in Occupy and some may even be operating in the Black Bloc, pushing for violence. This was a serious problem with the Black Panthers, especially toward the end of their most active period. Numerous police agents infiltrated the organization and promoted harmful actions. Occupy will need to successfully confront this possibility.

Today, like in previous movements, Occupy activists throughout the country are discussing the importance of nonviolence and how to make change. Lisa Fithian, one of the civil disobedience trainers at Occupy Wall Street, said: "It's important for people to understand that these struggles around violence and nonviolence are historic and every movement that's building its power faces them. ... We now have a new generation coming in that has to relearn, or learn on their own, a way to be in relationship to people that are different than themselves."

Finally, when thinking about Occupy Oakland, let's remember where we are. The East Bay is a laboratory of radical politics — always has been, and probably always will be. City streets and parks have witnessed the emergence of political movements and been a testing ground for political strategies and tactics. There was the Oakland General Strike of 1946 and the socialist writings of Jack London. It is not so long ago that Mario Savio and Huey Newton walked the streets of the East Bay, flags and draft cards were burned, and confrontations between police and advocates for justice were common. Scorned by many when they were active and excoriated by the press and politicians at the time, the inspiration and legacy of the Black Panther Party and Berkeley student activists fueled the Civil Rights and student movements that helped end the Vietnam War. In doing so, these actions contributed to the greatest progress on eradicating racial injustice that had been seen in the history of this country since the end of slavery.

Change is messy. And please, please — if you're concerned about the turmoil, propose an alternative that you think will work. But if what you have to offer consists of a vote for President Obama, lobbying the wealthy for a philanthropic donation, or a walk to a Susan B. Komen event, don't be surprised if the youth in Occupy don't take you seriously. ●

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COUNCIL RIGHT TO REJECT OCCUPY CRACKDOWN

Even police brass and port officials opposed the idea

By Robert Gammon

Protesters exchange volleys with police at the January 28 march.

John C. Osborn

Although support for Occupy Oakland has waned recently in the wake of violent protests, the Oakland City Council made a smart decision last week rejecting a call for more police crackdowns on Occupy demonstrations. The measure likely would have resulted in additional violent confrontations between Oakland police and so-called Black Bloc protesters — which is exactly what the violent fringe of Occupy appears to covet.

It's become increasingly obvious over the past month that a hard-core group within Occupy Oakland relishes violent confrontations with cops. These masked protesters show up at demonstrations armed for violence, equipped with shields and packs full of objects that they can hurl at police. However, they usually don't unleash their fury until police act first — either by firing tear-gas canisters or other less-than-lethal weapons at demonstrators. It's almost as if the Black Bloc protesters realize that if they were the first to attack, then they would be viewed within Occupy as the aggressors, a development that might prompt nonviolent demonstrators to finally shun them.

Instead, the Black Bloc protesters appear to prefer to make provocative acts toward police designed to trigger crackdowns so that they then can claim that police are the true violent ones. But when police hold their fire, remain calm, and allow protesters to march, demonstrations often turn out to be peaceful, like the ones that took place the last two Saturdays. Indeed, during the February 4 Fuck the Police March, Oakland Police Chief Howard Jordan and his new command staff showed indications that they're beginning to understand this dynamic.

But the crackdown proposal, sponsored by Councilmembers Ignacio De La Fuente and Libby Schaaf, would have forced Jordan's hand. It would have put significant pressure on police to use force against Occupy, and thus would have played directly into the hands of the Black Bloc. Jordan seemed to understand this, and Council President Larry Reid, the strongest backer of police on the council, did as well when he refused to vote for the crackdown proposal.

Along with De La Fuente and Schaaf, Councilwomen Desley Brooks and Jane Brunner voted in favor of the crackdown measure, while Councilwoman Pat Kernighan, who is generally viewed as being pro-police and is chair of the council's public safety committee, abstained with Reid. Rebecca Kaplan and Nancy Nadel, the two most progressive council members, voted against the crackdown plan.

Last weekend the *San Francisco Chronicle* reported that the De La Fuente-Schaaf measure failed to garner the five votes needed in part because Oakland police brass had quietly opposed it. Police officials were reportedly warned that more Occupy crackdowns could push the department into federal receivership. Port officials also reportedly opposed the crackdown plan because they were concerned it would prompt more violent protests at the port.

In short, it seems increasingly clear that police are starting to realize that if they maintain their poise during Occupy protests, hold their ground, and refrain from striking first against demonstrators, then the Black Bloc might lose steam. Even the anarchist group Anonymous posted a video last week strongly criticizing the Black Bloc in Oakland. Indeed, the Black Bloc acts at times as if its whole reason for being is to battle police and turn downtown Oakland into a war zone. But if police — and the city — refuse to play this ugly game, both Oakland and Occupy may emerge from this struggle peacefully.

Another Tax on the 99 Percent

Last week, we told you about Governor Jerry Brown's semi-regressive tax plan and how aspects of it will hurt low- and middle-income earners through a sales tax hike, but there's another proposal vying for the November ballot that may be almost as bad. This measure is being pushed and financed by Los Angeles lawyer Molly Munger and it would raise income taxes across the board, including for Californians who make as little as $14,642 a year.

Munger, like Brown, appears to be hoping that voters will approve her plan because the $10 billion in annual revenues it will produce will go directly to public education. Brown has said that if voters don't approve his plan, he'll have to cut education funding dramatically.

But it remains to be seen whether voters will endorse Munger's proposal once they learn that it will raise their taxes, and is not just a tax on the rich. According to Munger's website, her proposal would progressively raise taxes on incomes above $14,062 a year with tax hikes rising from .4 percent on low-income earners to 2.2 percent on incomes above $2.4 million.

Although Munger's proposal, like Brown's, taxes wealthier Californians at higher rates than it does low- and middle-income earners, both proposals fail to adequately address California's unfair tax policies. As the *Express* reported last week, a 2009 analysis by the nonpartisan Institute on Taxation and Economic Policy showed that the effective tax rate for the lowest 20 percent of wage earners in California, when counting all taxes, including sales taxes, is higher — 10.2 percent — than it is for middle-income residents (8.1 to 8.7 percent) and the One Percent (7.4 percent). While Munger and Brown's proposals would help close that gap, both plans would still leave low-income workers paying a higher effective tax rate in California than the rich.

There's only one tax proposal vying for the November ballot that targets the One Percent and leaves the 99 Percent alone: It's known as the Millionaire's Tax, and it's being sponsored by the California Federation of Teachers and the California Nurses Association. It's the only true tax-the-rich plan out there right now: it would raise taxes on incomes above $1 million but would leave everyone else's tax rates intact. As a result, the Millionaire's Tax would do far more than Munger and Brown's proposals to address California's rob-the-poor-and-give-to-the-rich tax policies.

The Millionaire's Tax appears to be gaining momentum statewide. Last Friday, progressive activist and former Obama administration official Van Jones told the state Democratic Party convention that he believes that the Millionaire's Tax will excite younger voters and get them to the polls, the *Sacramento Bee* reported. "The idea that the people who have already climbed that ladder have to give back to them, that's the pathway forward I think to electrify that generation," Jones said.

Three-Dot Roundup

Richmond's Chris Magnus, who is perhaps the most progressive police chief in the Bay Area, took the stand in a civil trial last week and denied that he was a racist who discriminated against black police officers. ... Kathy Neal, a former Oakland port commissioner, pulled out the 18th Assembly District contest in a surprise move. Neal was one of four major candidates in the race, along with Alameda Vice Mayor Rob Bonta, Peralta Community Colleges Trustee Abel Guillen, and AC Transit board member Joel Young. ... And Tim Rood, a critic of the large sports field planned for Blair Park in Piedmont, lost his bid for the Piedmont City Council by just 26 votes. Rood's defeat may be an indication that the sports park controversy has died down. ●

John Geluardi, Kathleen Richards, Nate Seltenrich and Steven Tavares contributed to this report.

Seven Days is culled from our news blog, 92510.

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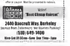

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LEGALIZATION NATION

GOT COOKIES?

Purple Heart Patient Center
Oakland's other low-key dispensary

By David Downs

Cherry Cookies.

Ten months ago, the US Department of Justice renewed its drug war against California's medical cannabis industry. Today *Weed Wars* star Harborside Health Center is fighting a multimillion-dollar IRS bill while Prop 19-affiliated Coffeeshop Blue Sky is on the run.

Keeping one's head down — a longtime strategy for Oakland's other two pot clubs — seems to have been prudent. While Oakland Organics quietly serves up stunning ganja on Broadway and 7th Street, a few blocks away six-year-old Jack London district dispensary Purple Heart Patient Center is a hidden shrine to Oakland's deep and abiding love of all things purple.

At first glance, it's almost impossible to find Purple Heart amid the rusty, sad parking meters, copious street litter, shattered buildings, and graffiti-covered utility trucks in the area. But look for the traffic. Out front of 415 4th Street, beamers park next to beaters, and on a recent visit, a clean white SUV double-parked in front of a driveway. A diverse array of people popped in and out: city workers on their lunch break, grey-haired hippie dudes, hipster girls, straight dads playing hooky, and young gentlemen in sports attire.

The doorway is totally nondescript, but once you walk inside, things start making sense: floor-to-ceiling purple walls decorate the lobby area, and after verification, patients are buzzed into the small room and pop shop featuring more purple walls, purple carpets, purple merchandise, and, of course, purple cannabis. Purple Heart Patient Center has clearly found its theme, and in that theme it somehow feels like Oakland's most authentic club.

Harborside's operator is a big dreamer from Washington, DC, and Harborside feels like a groovy bank. Richard Lee loved Amsterdam, so Blue Sky felt like a Dutch coffeeshop. Oakland Organics' owner simply converted a downtown bar. But the well-kept Purple Heart evokes a mixture of the old Oaksterdam scene and the Better Business Bureau. The club specialty, however, is catering to Oakland's deep and abiding love of purple weed.

Celebrated by rappers around the Bay, Granddaddy Purple (aka GDP, the Purps) reigns supreme in Oakland. A Northern California indica from Humboldt, GDP looks purple, smells sweet and funky, and tastes like grapes. We doubt that Purple Heart Patient Center has ever let it, or its relatives, run out of stock.

Displayed on two huge flat-screen wall monitors, the thirteen strains available when we recently visited included seven with some form of purp in them. There were standards like Gorgeous Grapes, Purple Inferno, and Purple Pebbles, plus exotics like Kryptonite (which is Space Queen and Purple Kible), Super Dark, Black Cherry Haze, and a mysterious top-shelf selection, Cherry Cookies.

Cookies, aka Girl Scout Cookies, is not only an addictive baked good from a national girls group; it's also among the top five trendy strains in California cannabis. It's a cross of the classic OG Kush and Cherry Pie, while Cherry Pie itself is a cross of South Africa's sweet sativa Durban Poison and, yup, you guessed it, Granddaddy Purple.

We didn't get any info, but Cherry Cookies is likely Girl Scout Cookies re-crossed with GDP or Cherry Pie, or something else to double down on the berry sweetness and hybrid effects. Patients report it's a bomb, too, a mix of grape and funk that smells peppery on the grind, with odors of pine and fuel when smoked.

Budtenders keep samples in jars at the small glass counter. Patients can smell but may not touch, and buds come pre-packaged, which bothers those who prefer in-person weighing. PHPC does not test and label all their products for potency and pathogens. In lieu of such information, everything at least looked strong.

Since late December, the Heart has capped prices on top-shelf eighths at $50, which is still pricey. But their $40 and $35 eighths look just as good, from the Citrus OG to the Frost Bite. Bring cash; they don't take cards and the ATM fee is $2. Purple Heart also provides its menu online at www.PurpleHeartPC.org, though they don't list their two dozen or so types of concentrates, or their two dozen plus edibles, portable vaporizers and refill cartridges. Qualified patients with a valid doctor's recommendation can also text 87365 for alerts, menu, and deals.

Seeds & Stems

One of Oakland's four permitted cannabis dispensaries is on the move again. Oaksterdam owner Richard Lee operated Coffeeshop Blue Sky at 377 17th Street for several years until last October, when Lee's landlord reportedly received a letter from the feds threatening forfeiture. Coffeeshop Blue Sky moved a few doors down 17th, and resumed selling.

But on January 30, Blue Sky moved again to 1776 Broadway, the site of the Oaksterdam Museum. "Due to threats by the federal government Oakland cannabis dispensaries may be forced to relocate and operate under Measure Z, the ordinance passed by voters which made private sales and cultivation of cannabis by adults the lowest police priority," stated flyers handed out at the old location.

With hardwood floors and better lighting, Blue Sky at the Oaksterdam Museum is actually a much nicer place with a larger selection than the original Blue Sky cubby hole. We'll see if it sticks around. Meanwhile, another group has begun selling medical cannabis — presumably without a city permit — in the upstairs area above the old Coffee Shop Blue Sky location. ●

DavidDowns@gmail.com

This column is culled from our blog of the same name.

ECO WATCH

BIKING TO RETIREMENT

Learn about that and other means of building a sustainable economy at the Progressive Opportunities Conference.

By Nate Seltenrich

Among progressive planners and entrepreneurs, localism is the new buzzword de rigueur. That's particularly true in Oakland and Berkeley, where 21st-century self-reliance has emerged as a trendy antidote to the everything-all-the-time mindset of globalization. But are urban farming, buy-local campaigns, and rooftop solar panels more than just fashionable experiments in local control? Do they hold much promise to alleviate the environmental and economic crises facing our planet? A host of Bay Area thinkers and business people think so. They're gathering in unprecedented numbers at Berkeley's David Brower Center on Sunday, February 26, to trade ideas on transforming localism's good name into real change, and politicians including State Senator Loni Hancock and State Assemblywoman Nancy Skinner.

The central focus of the meet-up, dubbed the Progressive Opportunities Conference, is on building a "just and sustainable" local economy. Yet its topics cluster rather loosely around the theme. Panels and presentations addressing worker cooperatives, progressive banking, the loss of redevelopment funds, campaign finance reform, and small-business policy share more in philosophy than they do specific tactics or goals. Even Occupy is welcomed into the fold, though this crowd tends to prefer operating from within the system rather than beyond it. (Full disclosure: The conference is produced by the *Express* and organized by publisher Jody Colley, who also volunteers with event co-sponsors Oakland Grown and Sustainable Business Alliance. The *Express* is a merchant member of these nonprofit organizations and donates office space to both.)

One approach with ample potential for economic change is a blend of environmentalism and localism. It also offers the greatest appeal and accessibility to ordinary citizens. Witness the rise of rooftop solar, organic backyard gardening, urban homesteading, rainwater and greywater collection, and reclaimed materials in arts, crafts, and homebuilding. Yet a number of presenters at the conference, also sponsored by SF Locally Owned Merchants Association and Buy Local Berkeley, aim to push this impulse beyond lifestyle and into the realm of public policy.

Among the most ambitious is the Local Clean Energy Alliance, which supports local energy development for economic as much as environmental reasons. Its ninety members took on PG&E in 2010 and, despite being outspent by tens of millions of dollars, helped defeat Proposition 16, which would have made it more difficult for communities to dictate their energy systems.

At the conference, coordinator Al Weinrub will deliver an overview of what he calls "decentralized energy systems." To elaborate: "You could think about it as trying to move toward net zero communities, where you essentially can generate as much energy locally as you need locally, so that you don't have to buy a lot of energy from the grid," he said. "The idea is that it's a more sustainable approach to energy use, and also allows for a lot of economic development and jobs."

In the end, Weinrub explained, a system emerges where wealth is held within a community rather than extracted by outside forces. Some of that wealth can take the form of investments in infrastructure, jobs, and businesses aimed at harvesting natural resources like solar, wind, geothermal, biomass, and biogas. Thus spent, the money then trickles through the community rather than leaving on a utility bill. It may seem a utopian vision, but Weinrub says it's already technologically available. He also insists that such a transformation is more of a necessity than most realize. "We're going to have to rethink how people work and live, and energy is a crucial part of that," he said. "So we have to think about redesigning our energy systems in a serious way."

Event Details
The Progressive Opportunities Conference happens on Sunday, Feb. 26, at the David Brower Center (2150 Allston Way, Berkeley). 10 a.m., $25-$35. ProgressiveOpportunities2012.com

The concept of growing new economies through the sustainable use of local resources is not limited to energy. It can also apply to water and food. The latter is the focus of the Hoop Fund, a San Francisco-based crowd funding platform that offers microfinance loans to small farmers and artisans.

How it works can be a little tricky to grasp, but here's the gist: Hoop Fund organizers pair a local restaurant or retailer with an independent food producer who has a particular project in mind — usually one that will help grow their business. Through its website, the Hoop Fund then allows subscribers — everyday consumers, really — to invest in the project through discounted purchases from the partner business. The objective, as the tag line goes, is to "bundle sustainable products with microloans to the people who produce them."

Rosa Miller

East Bay Bicycle Coalition's Renee Rivera will discuss "bikeonomics."

For example, the site currently offers a $27 package pairing four boxes of organic guayusa tea (a $36 retail value) with a $10 microloan to the Kichwa farmers in Ecuador who grow it. As with Kickstarter, incentives increase with the size of the investment. But there's one major difference: Hoop Fund investments are actually loans, so funders receive intermittent repayments throughout the life of the loan.

Director of Community and Marketing Mary Rick, who will present the for-profit company's technology platform at the conference, said the next step is to roll out a program in Oakland that will benefit local businesses as well as the city's burgeoning urban farming and sustainable agriculture movement. "We're looking to launch in Oakland because it's a model city of community action and local self-reliance," she said. "There's a lot happening already that we can build off."

Taking another tack toward fusing economics, environmentalism, and localism is the East Bay Bicycle Coalition. Executive Director Renee Rivera will deliver a presentation on "bikeonomics" that makes a financial case for ditching the car. Of course, on the individual level, bicycling costs less than driving. Rivera will dig deeper by sharing the work of various personal-finance bloggers who advocate for biking as a path to "extreme early retirement," in which a minimalist lifestyle trumps income.

But there's a less expected element to this. Cities, too, can save money by embracing bicycles. Recent case studies out of Australia, Copenhagen, and Portland, Oregon, have found that investments in bicycle infrastructure can actually yield a net benefit. The public-safety and public-health benefits and reductions in wear and tear on streets add up, Rivera said, and have been shown in a number of cases to leave bike-inundated cities in the black even after significant spending. "Information is coming from all over right now with how much benefit there is, particularly with rising health costs right now," she said.

It doesn't end there. City planners are beginning to realize that bike infrastructure also benefits local, small-scale businesses by delivering customers to their front doors rather than to the inhospitable parking lots of big box stores. A study of businesses in San Francisco's Union Square found that while bicyclists tend to make smaller purchases than motorists at local businesses, they visit more frequently and over time rack up larger bills. Last year, Long Beach became the first city in the country to designate a bike-friendly business district, and Berkeley, which is considering the idea, may not be far behind.

Rivera's presentation will mark the first time she has delivered this argument so cohesively, and after the conference she hopes to bring it to city staff throughout the East Bay. "I would love to present this to our mayors, because it's a really important message," she said. "I think it's a great way for us to help a city like Oakland succeed right now."

In the end, that's what the conference is about: finding solutions to emerging challenges. When the old ways of doing things break down, new ideas must take their place. ●

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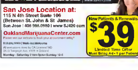
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NEWS

OAKLAND'S TOXIC WALL STREET DEAL

The city has paid $26 million to Goldman Sachs, and local activists say the deal is an unfair gift of public funds.

By Darwin BondGraham

Although last week's $26 billion settlement between the Obama administration, attorneys general from 49 states and five large banks over unscrupulous lending practices appears to be deeply flawed, it may provide a modicum of relief for two million homeowners nationwide, including a half million Californians. The agreement, however, does nothing for cities like Oakland that are trapped in expensive and toxic financial deals with some of Wall Street's biggest players. Oakland's bad lending deal is with Goldman Sachs, and it's already cost the city $26 million. By 2021, the total pricetag for local taxpayers could reach $46 million.

Oakland's debt to Goldman Sachs has angered progressives in part because the Wall Street giant received multibillion-dollar bailouts from the federal government and yet refuses to renegotiate expensive financial instruments with cities that are costing local taxpayers millions more. During a meeting last June on Oakland's budget, Councilwoman Rebecca Kaplan fired off a letter to Goldman Sachs CEO. "Many of us stood united as leaders supporting federal action that used taxpayer funds to save your company from economic disaster," Kaplan wrote to Lloyd Blankfein, whose pay topped $40 million in 2008. "These actions — to use taxpayer dollars in order to salvage private for-profit corporations — was justified to the public on the grounds that it would enable companies such as yours to then be able to operate in a manner that would be beneficial to the public.

"Unfortunately," she concluded, "that half of the deal has not taken place."

Kaplan's letter followed research by the Service Employees International Union and the Alliance of Californians for Community Empowerment that exposed the unfairness of so-called rate-swap agreements between cities and investment banks across California. Last June SEIU members picketed the California Street offices of Goldman Sachs in San Francisco, demanding renegotiation of the deal's terms. "The $26 million the city has already paid is half of Oakland's deficit this year," activists said at the time, "but only 1 percent of Goldman Sachs' profits for the first quarter of 2011." But this campaign, as well as a resolution for the Oakland City Council to seek termination of the swap deal, later fell by the wayside.

The toxic rate-swap agreement in question dates to 1997 when Goldman Sachs convinced Oakland officials that it would protect taxpayers against the possibility that interest rates would rise on variable rate bonds that the city planned to issue the next year. Rate swaps — essentially contracts between two parties — allow governments to transform variable-rate debt payments into fixed-rate debt. Oakland's deal with Goldman Sachs converted floating rates on $187 million of bond debt into a fixed 5.6 percent.

The problem for Oakland, however, was that floating interest rates only briefly exceeded 5.6 percent in the past fifteen years, first between 1998 and 2001, and again at the height of the housing bubble between 2006 and 2008. During the economic recession that followed 9/11, interest rates plummeted below 2 percent, forcing Oakland to make much higher payments to Goldman Sachs than it would have had it never signed the deal. Then, with the collapse of the economy in 2008, the US Federal Reserve reduced its lending rates to virtually zero, with variable rates in markets trailing close behind. Yet Oakland was still stuck paying more than 5 percent.

If rates stay artificially depressed due to the Federal Reserve's decisions, Oakland will owe Goldman Sachs another $20 million between now and 2021. That's on top of the $26 million the city has already paid.

Beyond labor and community groups, mainstream business publications also have pointed out how unfair these swap deals have become for cities since the crash in 2008. *The Wall Street Journal* reported on the subject two years ago, while reporters for Bloomberg News noted last month that US municipalities have paid more than $20 billion on rate swaps during the past five years.

Locally, pressure is now building again to do something about the Goldman Sachs deal. Leaders of some of Oakland's largest churches are uniting with community organizers, Decolonize Oakland, and Occupy Oakland activists to focus on how "predatory" banks are draining Oakland's budget and causing cuts to vital city services. They plan to bring the issue up with the city council on February 21, and say that more future actions are in the works.

Reverend Daniel Buford, head of the Prophetic Justice Ministry at Allen Temple Baptist Church in East Oakland, said the rate-swap deal with Goldman Sachs is an injustice. "Oakland should end its relationship with Goldman Sachs," said Buford, "and Goldman Sachs should give back the money that's been paid to them by our city."

One challenge this coalition faces, however, is that the legal terms of the agreement will require Oakland to pay a hefty penalty — the "fair market value" of the swap — if the city unilaterally terminates the agreement before its expiration date in 2021. That penalty is around $16 million, according to Oakland's most recent comprehensive annual financial report. "Goldman Sachs has gotten millions from Oakland each year from this swap. They've also gotten bailed out by taxpayers under the TARP program," Buford said. "The swap should be terminated without penalty to the city."

Members of Occupy the Hood and Decolonize Oakland, groups created to bring greater focus to racial justice issues within the larger Occupy movement, have researched Oakland's swap agreement with Goldman Sachs. They say the city has strong moral and political justifications to demand cancellation without penalty. "It's a second bailout for the big banks," Yvonne Michelle of Decolonize Oakland said of the millions that investment banks are making off cities in the toxic rate-swap deals. "They were first bailed out by the administration when the market crashed. Now we're in limbo with one foot in recovery and one foot in recession mode, and Goldman Sachs continues to prosper from our monies a second time over."

Luz Calvo, a faculty member at Cal State University East Bay and a member of Decolonize Oakland, noted that policies by the Federal Reserve that keep interest rates low also allow Goldman Sachs to reap big profits from rate-swap deals made before interest rates collapsed. "Federal policy keeping interest rates at historically low levels is helping to transfer wealth out of municipalities to Wall Street," Calvo explained. "The interest swap was set up so that if interest rates drop below a certain level, the city pays Goldman Sachs; if it goes above a certain level, Goldman Sachs pays the city." The problem, concluded Calvo, is that "in normal times, the interest rate would fluctuate so that both sides would have good years and bad years. The Fed's policy to hold interest rates at extremely low levels since 2008 is helping the financial sector extract more wealth out of municipalities that are involved in these swaps."

Political leaders in Washington are forcing cities and taxpayers to suffer financially, Buford and other organizers also argued. Meanwhile the federal government is keeping rules in place that benefit corporations. It's an onerous double standard that penalizes cities.

Under the Troubled Asset Relief Program of 2008, Goldman Sachs and other major financial corporations had their "troubled" derivatives (the class of financial products including rate swaps) relieved from them with billions in taxpayer dollars. Goldman Sachs alone got $10 billion under TARP, plus another $30 billion in interest-free money from the Federal Reserve under a secretive program called the Single Tranche Open Market Operation.

Able to unload many of its toxic derivatives with this public assistance, the bank reaped large profits during the financial crisis. In 2010, Goldman Sachs paid its top five executives approximately $70 million in salaries and stock awards, according to the firm's most recent filings with the US Securities and Exchange Commission. Compensation is expected to have risen last year. In the same timeframe, Oakland paid $5 million to Goldman Sachs because of the swap.

Goldman Sachs' deal with Oakland is by no means the only toxic swap that's bleeding Bay Area cities to the benefit of big banks. According to an SEIU study from February 2010, San Francisco must pay $19 million on swap deals with JP Morgan Chase, Goldman Sachs, and Bank of America, and the City of Richmond must hand over $6 million to the Royal Bank of Canada.

Other local agencies have been stung by swaps, too. The Peralta Community College District was forced to pay $1.6 million in 2011 on a swap with Morgan Stanley. "We find it unconscionable that while students, teachers, and staff go begging, Morgan Stanley — a recipient of $10 billion in federal bailout money — continues to collect millions from an impoverished community college district," wrote Peralta Federation of Teachers President Matthew Goldstein in a letter sent to the executive director of Morgan Stanley's San Francisco office. Goldstein's faculty union and students took this message to the Peralta's board of trustees last November. Peralta administrators have reportedly attempted to renegotiate the swap with Morgan Stanley. A spokesperson for Morgan Stanley declined to comment on the status of the swap agreement.

Last month, San Francisco leaders successfully brought JP Morgan Chase to the table, convincing the bank to terminate a rate swap agreement that has been draining cash from the foundation that operates the Asian Art Museum. The swap was terminated without penalty.

Examples like this give hope to Oakland's community organizers who are aiming to terminate the city's swap with Goldman Sachs. These activists are also keen on pointing out that this is only the first step for them. "These rate swaps are only the tip of a larger iceberg," said Jack Gerson of the Oakland Education Association. Gerson points to numerous other financial and tax and revenue arrangements that have Oakland paying off ballooning debts to banks and the state government.

Reverend Buford said now is the time for the Occupy movement to gain focus and ally itself with broader community organizations to push for fundamental changes affecting Oakland's budget problems. "We have an opening morally, socially, and politically and we've got to seize it. All the banks and corporations are vulnerable now to public pressure." Of the city council and other government bodies, Buford said, "Some leaders have wanted to do something about these financial injustices for a while now, but they lacked the power. We're going to give them the strength and backing to do right."

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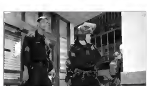

Oakland Sergeant Leonard Hollinger and Lisa Ausinsky may have violated department rules. Ali Winston

NEWS

A NEW WAY TO PUNISH POLICE?

Judge Henderson is considering holding Oakland cops in contempt of court as new evidence surfaces that some are violating departmental rules

By Ali Winston

Federal Judge Thelton Henderson and the court monitors overseeing the Oakland Police Department have been frustrated for years by the lack of accountability in the department when it comes to police officer misconduct. Typically, the department places officers accused of wrongdoing on paid administrative leave pending the outcome of an internal affairs investigation. But then if internal affairs recommends an officer be disciplined, or even fired, that recommendation often is overturned later by an arbitrator.

This arbitration system is guaranteed by the union contract between the city and the Oakland Police Officers' Association, and it often helps cops avoid department-recommended discipline or termination. However, Judge Henderson recently indicated that he might add a new way to punish officers who commit wrongdoing. And if he chooses to implement this new disciplinary process, it will be the first of its kind in the country.

Henderson is considering holding officers in contempt of court if they violate a sweeping set of police reforms in the consent decree that stems from the Riders case. These reforms cover nearly every aspect of police conduct, so the judge, in effect, could discipline officers even if an arbitrator says they shouldn't be.

The judge decided to explore this new path in the wake of an Oakland police officer's decision to tape over his nametag during a confrontation with Occupy Oakland protesters following the November 2 General Strike. In a January 27 order, Henderson stated that officers accused of misconduct could be subjected to investigation by the Independent Monitoring Team that oversees OPD's federal consent decree. Henderson also recently granted monitoring team members the power to carry out their own probes into officer misconduct based on their own initiative or at the request of Henderson or John Burris and Jim Chanin, the civil rights attorneys who filed a class-action suit twelve years ago against four rogue West Oakland cops.

Judge Henderson's assertion of the court's power to conduct independent investigations and mete out contempt of court sanctions outside the normal union arbitration process came in an order relating to the nametag taping incident involving Officer John Hargraves and former Lieutenant Clifford Wong on November 2. Hargraves was found to have violated policy by taping over his nametag, and Wong was found to have acted improperly by failing to report the incident to internal affairs and also turning off Hargraves' lapel camera, which video of the incident shows was on when a photographer first raised the issue. The department suspended Hargraves for thirty days and demoted Wong to sergeant, but Henderson may decide to further discipline them through contempt of court proceedings.

The court's ability to conduct independent inquiries into OPD policy and discipline is a "game changer," said Rashidah Grinage of the police watchdog group People United for a Better Life in Oakland. Henderson's order also circumvents the six-year-old barrier on disclosing police officer misconduct that has been in place throughout California since the 2006 State Supreme Court decision *The Copley Press Inc. v. The Superior Court of San Diego County* (see "Deadly Secrets," 10/12/2011), which barred independent police watchdogs from publicly identifying officers in misconduct complaints.

According to Grinage and Chanin, Henderson's order affirming the court's right to conduct future hearings on individual officers' actions does not violate Copley because that ruling does not apply to court orders. In other words, Henderson's decision also means that for the first time in six years, Oaklanders may have access to misconduct complaints about individual officers through the federal courts.

OPD's long struggle to comply with federal reform efforts has already broken new ground in that it is the first department to face the possibility of a full federal takeover. Henderson's decision to hold officers directly accountable through contempt of court sanctions also makes good on a threat he made last May when he asked the monitoring team to "get me a name" of any officer impeding or conniving

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ing the consent decree reforms.

In addition to Hargraves and Wong, there may be another group of officers who could end up in front of Henderson over their actions during Occupy Oakland protests. This group appears to have acted contrary to departmental policy for how they treated protesters and for shuttering their lapel-mounted cameras during key moments of Occupy Oakland's protest on January 28. Oakland police officers fired less-than lethal beanbag rounds and threw tear gas-loaded "stinger" grenades at demonstrators gathered at 10th and Oak streets that afternoon, and once again at a group of several hundred demonstrators that police had surrounded, or "kettled," at a park on 19th Street just off Telegraph Avenue. OPD's actions on January 28, according to Chanin, show that the department has backslided from reforms undertaken after OPD fired on peaceful demonstrators at the Port of Oakland in April 2003.

"I think at this point the violations are so massive it's as if they ripped up the crowd control policy and threw it away," Chanin said.

For their part, Oakland police officers contend that they were attacked with rocks, metal pipes, and bottles on January 28. And footage from dozens of lapel-mounted Vievu cameras, or "Personal Data Recording Devices," worn by OPD officers could clarify what happened that day.

OPD purchased 350 Vievu cameras in September 2010 at a cost of $540,048. The devices were intended as a transparency tool to hold officers accountable for their actions during interactions with the public and to deter false complaints against officers. Each device has four gigabytes of memory and can record up to four hours of video. OPD's official policy for camera use states that officers must keep their cameras on while conducting vehicle or walking stops, and while making arrests. No stipulations are made for crowd control situations in the policy. But department instructions for lapel camera usage in OPD's operations plan for November 2 stated that officers that had been issued lapel cameras were required to wear them and turn them on "if directly engaged with the crowd (i.e. dispersal order given, skirmish line moves toward crowd or during arrests or physical contact with members of the crowd)." However, videos and images from January 28 appear to show several OPD officers with their lapel cameras off during confrontations with demonstrators and while making arrests, including at least one officer who was photographed firing less-than lethal rounds from his shotgun at fleeing demonstrators at 10th and Oak streets.

During the January 28 march toward Laney College, Officer Rodney Kirkland was photographed alongside Officer Bryan Clifford. Kirkland's camera is off, while Clifford's camera is on — as indicated by the green coloring around the lapel camera's lens. Video footage shows Officer Kirkland apparently pushing Joanne Warwick, an Oakland attorney, to the ground as she stood in front of police lines with her bicycle on 9th Street near Laney College. Warwick was dragged behind police lines and arrested. Video footage shows that Kirkland's camera was off during the incident. Kirkland was photographed later that afternoon near the Alameda County administrative building on Oak Street with his camera turned on. Warwick is currently charged with obstructing Officer Kirkland and blocking the street. She is one of eleven people who have been served with stay-away orders from Frank Ogawa Plaza.

When demonstrators advanced on a police line behind homemade shields after an initial volley of flash bang grenades at 10th and Oak streets, OPD responded with more flash bangs and shotgun-fired beanbag rounds, scattering the crowd. Among the shotgun-wielding officers of OPD's Tango team was Acting Sergeant Casey Johnson. Multiple photographs and video show Johnson firing his shotgun at demonstrators — one image shows Johnson with his camera off and shotgun in a firing position, while three adjacent officers have their cameras on.

"I THINK AT THIS POINT THE VIOLATIONS ARE SO MASSIVE IT'S AS IF THEY RIPPED UP THE CROWD CONTROL POLICY AND THREW IT AWAY," CIVIL RIGHTS ATTORNEY JIM CHANIN SAID OF OAKLAND POLICE.

While OPD's policy on lapel cameras is not clear-cut regarding crowd-control situations, it clearly states that officers must have their cameras while making arrests. Sergeant Ronald Holmgren was photographed making three arrests on January 28. During the first arrest in the afternoon, his camera is on. During the second arrest, his camera is turned off. Holmgren's third arrest took place in front of the Rite Aid at 14th Street and Broadway, where a young man was arrested for attempted vandalism. Video and photos show Holmgren and two other supervisors, sergeants David Faeth and Lisa Ausmus, with their cameras off while Officer Bryan Alanis handcuffed the suspect.

OPD spokeswoman Officer Johnna Watson said officers could have turned their cameras off if the memory was full or if their battery packs had run down. However, Watson also said that Vievu cameras have internal monitors that show if cameras are low on battery and that data will be crosschecked with footage to see whether officers are following procedure and truthfully documenting their camera usage.

"If officers are found turning off the system when policy requires it be on, that would be a policy violation and would lead to an internal affairs investigation," Watson said.

According to Sergeant Chris Bolton, chief of staff to Police Chief Howard Jordan, OPD has had problems with non-functioning, lost, and stolen Vievu cameras. Since October, 86 cameras have been sent back to the manufacturer for various problems, and ten cameras have been lost or stolen since last April. When cameras malfunction, officers must immediately report the problem to their supervisor. The Internal Affairs Division is examining lapses in camera use during crowd control situations. However, Bolton said last week that the department had not yet decided whether officers violated departmental policies on January 28. "It would be premature to come to any conclusion for a specific officer or incident at this time," he said. ■

Editor@EastBayExpress.com

DEATH OF A RETAIL PLAN
AND LOSES $1 BILLION A YEAR
ER CITIES, AND WITHOUT
MENT, THE CITY'S PLAN
HOPPING DISTRICT IN
Y MAY BE HISTORY

Glenda Barnhart and her partner Clay Wagers dreamed of opening a bicycle shop. In 2008, as the economic meltdown started to spread nationwide, she feared that she would lose her income as a consultant and noticed that a bike shop was for sale around the Valdez Triangle. She took one look at bike shop and walked out. The area also known as Upper Broadway — failing auto dealerships, vacant storefronts, desolation — reinforced the thought it would be a horrible idea to buy that shop.

Six months later, Barnhart noticed the bike shop was still for sale. But this time she saw signs that the area was springing back to life. The nearby Whole Foods on 27th and Harrison streets had become a vibrant attraction for area shoppers. Condos were popping up close by, new restaurants were opening, and a nascent art community was blooming. It was time, she concluded, to buy that shop — Bay Area Bikes. "If we do this now," Barnhart recalled thinking, "we will be getting in on the ground floor of something big. It was my dream to retire and do what I love."

Barnhart may not have realized it at the time, but officials from the City of Oakland were already planning a major project for the Valdez Triangle that promised to accelerate the growth it was experiencing. It was going to be the largest retail development in city history–known as Broadway Valdez. The proposal would have transformed 75 acres of Broadway between Grand and West MacArthur into a bustling retail core, featuring apartments, restaurants, and shops.

The Broadway Valdez development was going to be Oakland's answer to Emeryville's Bay Street, Walnut Creek's Broadway Plaza, and San Francisco's Union Square. For decades, the City of Oakland has watched its residents drive or take mass transit to other cities to shop. Oakland, according to *The New York Times*, may be the fifth best place to visit, mainly as a result of its diverse cuisine and lively night scene, but it ranks as one of the worst "leakers" of retail dollars in the country.

A 2008 city-commissioned report on the state of retail in Oakland found that the city loses about $1 billion a year to neighboring cities because of its lack of retail, translating into at least $10 million in lost tax revenues each year for Oakland. "If I am an Oakland resident and I want to shop, I have very few options to do that," noted Eric Angstadt, deputy director of Planning and Zoning. "So I look outside of Oakland."

Years in the planning, Broadway-Valdez was designed to help Oakland recapture a substantial portion of that leaked revenue and economic activity. The development proposal also enjoyed overwhelming support from Oakland political leaders. It was championed by many of the 2010 candidates for mayor, and last year Jean Quan made it a keystone of her economic revitalization plan.

The project excited environmentalists, too, because it was to be a smart-growth, sustainable development built along a major transit corridor. It also was designed to complete a vision for Broadway as a "grand boulevard" that seamlessly connected North Oakland to Jack London Square, offering shoppers a variety of transportation options as they traveled from destination to destination without having to use their cars.

"IF WE DO THIS NOW," GLENDA BARNHART RECALLED THINKING ABOUT BUYING THE BIKE SHOP, "WE WILL BE GETTING IN ON THE GROUND FLOOR OF SOMETHING BIG. IT WAS MY DREAM TO RETIRE AND DO WHAT I LOVE."

But the future of the Broadway-Valdez project is now cloudy at best. The reason is that it depended heavily on redevelopment funds to get off the ground, and as of February 1, redevelopment has been eliminated statewide because of a decision by former Oakland Mayor and current Governor Jerry Brown and the state legislature to use the funds instead to help balance California's budget.

Although the demise of redevelopment may not completely close the curtain on the Broadway-Valdez idea, it certainly will make it much more difficult to attract developers and small businesses to the area. In fact, the death of redevelopment has prompted city officials to begin a new strategy, moving away from a focus on large national retail to a plan that would attempt to foster growth of small businesses in the Upper Broadway area in a more organic way — and thus keep dreams like Barnhart's alive. "The plan," Angstadt said, "is to build from the ground up."

The annual estimated spending power of the nearly 400,000 people who live in Oakland is $1.6 billion, according to city reports. But Oakland residents tend to spend a considerable amount of their incomes shopping outside the city's limits, often at large-scale retail centers in nearby communities. This retail leakage has worsened over the past several decades as the city failed to establish a major retail destination, while its neighbors built them rapidly. "It just didn't happen," Denise Conley, an economic analyst who worked on Oakland's highly referenced retail implementation study in 2008, said of retail development in Oakland. "It's getting worse."

Sure, the city has successful neighborhood shopping districts like Rockridge and Piedmont Avenue, but those small commercial areas have struggled over the years

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to compete against larger destination retail centers around the Bay Area. Oakland's failure to diversify its sales tax base also is likely a reason why the city was hit harder during the Great Recession than its neighbors, losing 27.8 percent of taxable sales compared to San Francisco's 6.5 percent and San Jose's 10.7 percent, according to the *San Francisco Business Times*.

Perhaps no city capitalized more on the absence of major retail in Oakland than Emeryville, a tiny community that rapidly transformed itself into a major shopping hub. More than two decades ago, Emeryville city leaders embarked on a long-term program to use retail as an engine for growth, while also laying the foundation for a strong high-tech cluster that now sports such well-known companies as Novartis and Pixar.

"IT WAS A CONSCIOUS DESIGN TO DEVELOP A MIXED-USE CITY," SAID EMERYVILLE COUNCILWOMAN NORA DAVIS. "AND NO WAY IN THE WORLD COULD WE HAVE DONE IT WITHOUT REDEVELOPMENT MONEY."

Nora Davis, a councilwoman who first took office in 1988, said that voters in the late Eighties understood how important it was to adapt to the loss of the city's heavy industry. She worked with two other councilmembers and ran on a platform to fundamentally transform the city's economic base. "It was a conscious design to develop a mixed-use city," Davis said, "and no way in the world could we have done it without redevelopment money."

Redevelopment funds were particularly pivotal in helping Emeryville focus on retail. Redevelopment dollars, for example, paved the way for the East Bay Bridge shopping center, which attracted major retailers like Home Depot, Office Max, and Pak n Save, as well as IKEA, five large hotels, and Bay Street, Emeryville's incarnation of Berkeley's Fourth Street upscale shopping district.

Although Emeryville arguably sacrificed the opportunity to develop an identity like its neighbors and instead became a shopping mall mecca, it managed to successfully avoid financial ruin while building a strong tax base at the same time. And if it weren't for redevelopment money, it's unlikely that Emeryville would have been able to accomplish what it did in such a short period, said Josh Simon, president of the Emeryville school district Board of Trustees. The elimination of redevelopment, Simon said, will be particularly harmful for "communities like Emeryville that are transitioning from industrial to an office/retail economy."

Oakland, by contrast, failed to use redevelopment funds to build one or more major retail destinations in the city before redevelopment was eliminated. Instead, the city, under then-Mayor Brown, focused much of its energy into revitalizing Jack London Square, downtown, and Uptown. Under his 10K Plan, Brown used redevelopment cash to fix up and reopen the Fox Theater and attract developers with enticing deals to build apartments, catalyzing the development of what is now a thriving arts and entertainment scene.

But with at least 14.5 percent of its workforce unemployed as of last November, Oakland still has the highest percentage of jobless residents in the area.

Designed in part to replace the city's declining Auto Row, the Broadway-Valdez project was to be behemoth in scale and scope. It called for close to a million square feet of retail and commercial office space in the Valdez Triangle, with room for hotels and 900 to 1,800 units of housing.

But without redevelopment, such grandiose plans may be now impossible. Redevelopment, for example, allows cities to combine disparate plots of land into one large plot that could then be handed over to private developers, either for free or at a reduced cost. The Broadway-Valdez project, as it was envisioned, would have required such "land assembly."

The lack of redevelopment also will make it much harder for the city to attract capital investment in the Upper Broadway area be-

Glenda Barnhart hopes that Upper Broadway will thrive even without a major retail project. Stephen Loewinsohn

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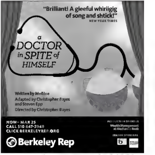

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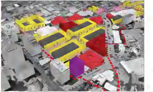

The Broadway Valdez project was to be huge in size and scope

City of Oakland

cause investors may be concerned about not making profits down the road, said Larry Rosenthal, assistant adjunct professor at UC Berkeley's Goldman School of Public Policy. He added that when the economy picks up, retailers will be more attracted to areas where there is already a vibrant, bustling commercial district. "It is correct to look at this shift as profound and an extremely harmful change for revitalization of depressed urban areas," he said of the end of redevelopment.

Then there's infrastructure. Simply put, redevelopment money helped subsidize the construction of sidewalks, bike lanes, and other improvements that are more likely to make a project feel like a "destination," Angstadt explained. The Broadway Valdez project called for significant infrastructure developments, including bike lanes, expanded sidewalks, and parking.

Angstadt noted that the loss of redevelopment also hampers other enticements that the city has used to attract businesses — large and small. For example, facade improvement grants, money used to make the outside of small businesses look fresh and clean, have been wiped out. Tenant improvement programs, which assisted local businesses that need cash to spruce up their locations, also are now gone. In short, the elimination of redevelopment will not only make it very difficult for the city to bring in large retailers, but it also will be an obstacle for attracting mom and pop stores. "The elimination of redevelopment is not going to be good for small business, probably the reverse," Angstadt noted.

So what will Oakland do? One way around the redevelopment problem, Angstadt said, may be to hard-wire entitlements into development proposals, essentially packaging pre-approved perks and conditions, such as cutting through bureaucratic red tape, in order to slash the costs of opening a major retail center or even a small store. "That becomes one of our bigger development incentives once redevelopment disappears," Angstadt said. "You know redevelopment used to be able to put money in [developers'] pockets."

But while the city figures out how to incentivize development in the Valdez Triangle without redevelopment dollars, artists and business owners are already plotting their own organic course that would fuse Uptown with Auto Row.

The onset of the Great Recession hit the Valdez Triangle hard. Auto Row lost dealerships, but the area has since started to experience a renaissance as entrepreneurs, artists, and restaurateurs open shops in the area.

> “THE ELIMINATION OF REDEVELOPMENT IS NOT GOING TO BE GOOD FOR SMALL BUSINESS, PROBABLY THE REVERSE,” SAID ERIC ANGSTADT, OAKLAND'S DEPUTY DIRECTOR OF ZONING AND PLANNING.

John Menlikian, the general manager of Mua, a trendy eatery on Webster Street right where it meets Broadway, says he prefers that the area develop on its own, rather than have the city embark on a massive effort to attract large retail. His establishment has become a popular post-work hangout for local workers and residents living in the nearby condos, and he thinks that when the city steps into development battles, it "funks it all up."

Still, there is reason for hope. Quan said last week in her state of the city speech that retail sales were up 12 percent in Oakland.

And while Barnhart is a supporter of redevelopment, the slow and steady growth that is happening in the area is helping keep her dream and her store, Bay Area Bikes, alive. "Retail begets retail — just like restaurants," she said. "As more stuff has grown around them, it has helped our business." ●

Editor@EastBayExpress.com

Angelo Moore grew up in the suburbs: "the fly [illegible] middle of the buttermilk."

CULTURE SPY

FISHBONE OUT OF WATER

The band's longevity owes as much to individual pluck as to changes in pop culture

By Rachel Swan

Last Friday, Fishbone frontman Angelo Moore sat at a restaurant in Miami eating fish and rice and flirting with the waitress. "Thank you so much, that's beautiful — and so are you," he said, making no effort to mask his conversation from the reporter listening on the other end of his cellphone. The waitress giggled. Moore invited her to a show that night — his band was playing the Virginia Key Grassroots Festival, wedged right after Chaka Khan on a bill that also included political rapper Immortal Technique, conscious hip-hop group Arrested Development, Latin "urban orchestra" Locos por Juana, and a slew of other worldish music acts. At that moment, the name of the festival eluded Moore. He was just happy to be playing.

The fact that Fishbone has existed for this long is nothing short of amazing, given the band's rags-to-riches-to-rags storyline. Many outsiders attribute all of Fishbone's success and failures to race, given that it was one of the only all-African American rock bands to have a tangible mainstream presence in the Eighties. Gerrymandering was more rigidly enforced back then, and genres were largely delineated by race. It was unheard of for a group of black guys to emerge from South Central Los Angeles with a style that more closely resembled "white" punk rock than the "urban" music they were supposed to produce. At its inception, Fishbone bedeviled everyone. It seemed the band was either poised to be a torchbearer or doomed to fail. Either way, it would serve as a barometer for race tolerance in the music industry.

Talk to Moore, and he'll throw the race theme around a lot — he's currently working on a comic in which his alter ego, Dr. Mad Vibe, goes on an expedition and ultimately finds himself trapped in "The Land of Cancasia." But dig a little deeper, and you'll find that the story of Fishbone is both a race allegory and a tale of two remarkably obstinate human beings — Moore and bassist John Norwood Fisher — who seldom yielded to societal expectations. At least, that's what San Francisco-based filmmaker Chris Metzler discovered when he set out to make the documentary *Everyday Sunshine: The Story of Fishbone*, which screens at Oakland City Hall this Friday in anticipation of its PBS broadcast on Sunday night.

Event Details
Everyday Sunshine: The Story of Fishbone screens Friday, Feb. 17, at Oakland City Hall (1 Frank Ogawa Plaza, Oakland), 8 p.m. Free. FishboneDocumentary.com

"I was expecting for this film to be more about race than it actually was," Metzler confessed, adding that he and co-producer Lev Anderson had been attracted to the band as much for what it symbolized as for its sound. "When you dig a little deeper, you realize yeah, race played a role. But there were so many different factors. Nobody's guaranteeing you commercial success."

In fact, the story of Fishbone is largely about a sequence of serendipitous events. It began with a desegregation busing program that was implemented in Los Angeles during the 1970s and '80s, following the outlaw of racial segregation in public schools. Inner-city kids like Fisher and his brother Philip "Fish" Fisher were bussed to white schools in the suburbs, with the aim of forcing people to integrate. Moore was an exception to the rule because he already lived in the suburbs — or, as he put it, "the land of Mighty Whitey, honey. I'm the fly right in the middle of the buttermilk."

Like many race-based legislative decisions, the busing program worked, sort of, though not necessarily in the way everyone expected. In this instance, you had six black guys who quickly became the most popular kids at school (that's how it seems in the film, at least, particularly when Fisher brags about how he had his own fan club) but who also poached the tastes of their white peers and brought them back to the 'hood. The members of Fishbone launched their band at Fisher's apartment in South Central, sometimes practicing from the time they got home from school until 8 o'clock at night.

The band was a genuinely bizarre hodgepodge: saxophone, piano, trombone, trumpet, guitar, bass, and drums, all held together by Moore's rock-star stage antics. Their music combined influences from punk rock, blues, and ska in a way that would perplex most listeners — including Fisher's mother, affectionately known as Mama Fish. On a technical level, though, it surpassed what most other artists were doing. When producer David Kahne signed the group to Columbia Records in 1985, it was because of their artistry, not their mystique. Kahne had no idea how to package the band within a racially segregated market, where even a more benign group like The Beastie Boys seemed like a dicey proposition. He just knew Fishbone was good.

Thus began the story of a band that was always right on the brink of real fortune, even though it never quite panned out — a cursory glance at Fishbone's history shows that the band really foundered on the marketplace, since none of its albums ever went gold. There's a whole litany of explanation for this: that Sony (which acquired Columbia in 1988) didn't know how to market to a subculture; that playing against type is particularly hard in the music business; that personal meltdowns, like that of guitarist Kendall Jones, hastened the band's decline.

All of those things were true. But Fishbone never quite dissolved; if anything, it became more iconic, which is why Metzler and Anderson had an easy time persuading A-list stars like Gwen Stefani, Flea, Questlove, Ice-T, Branford Marsalis, and Laurence Fishburne to all take part in the documentary. (Fishburne narrates the animated sequence at the beginning of the film tracing Fishbone's rise to fame.) The band's legacy seems particularly pronounced in places like Oakland, where racial diversity has generated a uniquely hybrid pop culture. Whereas "Afro-punk" might seem kooky in other parts of the world, here it's not only accepted but embraced.

Which is why it seems appropriate that a documentary celebrating the world's foremost Afro-punk group (no disrespect to Bad Brains or Living Colour) would come to Oakland City Hall in honor of Black History Month. Fishbone still performs here frequently, at places like Shattuck Down Low and The Independent in San Francisco, where the band will return in March. In the meantime, they're living modestly — Fisher in a rent-controlled one-bedroom apartment by Venice Beach; Moore at his mother's house. (He said he's in the process of moving to an artists' complex.) Asked how they make it work after all these years, Fisher said, "I'm still surprised." ●

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Conference Highlights:

Alternative banking models – public banks, worker cooperative banks, and progressive banking practices
Marc Armstrong, Public Banking Institute, Mike Leung, The Worker Coop Credit Union, Esther Park, RSF Social Finance

Alternative workplace models – saving money, energy, and promoting creativity and collaboration
Matthew Bauer, BetterWorld Telecom

B Corporation – a better way to do business
Andy Fyfe, B Lab, Matthew Bauer, BetterWorld Telecom, Timothy Yee, Green Retirement Plans, Jonathan Storper, HansonBridgett; Mike Hannigan, Give Something Back Office Supplies

Bikenomics – how biking will save the planet, our pocketbooks, and our local economy
Renee Rivera, East Bay Bicycle Coalition

Campaign finance reform – the single most important campaign
Mark McLeod, Sustainable Business Alliance of Oakland/Berkeley, California State Senator Loni Hancock

Complementary and alternative currencies to the US dollar
Guillaume Lohieu, Bernal Bucks, Jessica Nowlan, Oakland Grown Gift Card, Charlie Rabich, Oakland Acorn, Mira Luna, BACE Time Bank

Crowdfunding for Local (Food) Economies (Part I and II)
Arno Hesse, Slow Money Northern California, Elizabeth U, Finance for Food, Jenny Kassan, Cutting Edge Capital, Mary Rick, The Hoop Fund

Economic development for our communities – the potential of decentralized energy systems
Al Weinrub, Local Clean Energy Alliance

Financing your small business
Jose Corona, Inner City Advisors, Kelly Lawlen, Working Solutions

How can we build a more resilient society?
Richard Heinberg, Post Carbon Institute

Laughter Against the Machine: a documentary film preview and discussion
Comedy Troupe, W. Kamau Bell and Nato Green

Localization movement – the economic argument for keeping it local
Linda Currie, Transition Berkeley; Susan Silber, Buy Local Berkeley; Carolina Miranda, Sustainable Business Alliance, Erin Kilmer-Neel, Oakland Grown, Hut Landon, SF Locally Owned Merchants Association

New community-building tech innovation presentation by LocalOn
Shahbano Imran, LocalOn, David Tal sunov, LocalOn, Shari Godinez, Koreatown Northgate Community Benefits District; Darlene Dropkin, Urban Transformation and Temescal Telegraph BID

The new sustainable theory of investing
Jay Youngdahl, East Bay Express and Harvard Fellow at the Institute for Responsible Investment; Leslie Christian, Portfolio 21 Investments

The non-profit industrial complex, cooperatives, and how to include your friends in the (food) revolution
Yani Landau, Cooperative Food Empowerment Directive (CoFED)

Slow Money – investing as if food, farms, and fertility mattered
Woody Tasch, Slow Money

State and national small business policy and opportunities discussion
Scott Hauge, Small Business California, David Bowdin, ASBC – American Sustainable Business Council

Unions and the new economy
Jay Youngdahl, East Bay Express, Carl Hall, Pacific Media Workers Guild; John Logan, SF State Management School

Visualizing a sharing economy – a cartoon guide to the policies and practices that are paving or blocking the way
Janelle Orsi, Author of The Sharing Solution and Director, Sustainable Economies Law Center and Law Offices of Janelle Orsi

When the economy's rotten, sell compost: transforming ecological crisis into community opportunities
Kirsten Schwind, Bay Localize, David Kant Wolford, Bay Localize

Why Occupy changes everything and how to join with Occupy to build powerful coalitions for change
Sara Mitzner, Occupy Oakland, Phoebe Sorgen, Occupy Berkeley; Maria Castelumendi, Rising Loafer Cafe & Bakery; Susie Cagle, Freelance Journalist

Worker cooperatives – sustainable economic development
Kasper Kubica, Network of Bay Area Worker Cooperatives (NoBAWC); Dave Karoly, Network of Bay Area Worker Cooperatives (NoBAWC), Jenny Kassan, Cutting Edge Capital

* Subject to change at any time.

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Special Acknowledgements:
Bay Area Green Tours, Cooperative Center Federal Credit Union, East Bay Green Drinks, Green Chamber of Commerce, American Independent Business Alliance, Business Alliance for Local Living Economies, HUB Berkeley, City of Oakland, City of Berkeley, Rainbow Grocery, Marin Sun Farms, Institute for Environmental Entrepreneurship, Presidio Graduate School, Mills College, Alameda County Green Business Program, City Car Share, Ecology Center

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The Network of Bay Area Worker Cooperatives (www.nobawc.org) and the East Bay Express' Progressive Opportunities Conference invite 20 inquisitive minds on a guided bike tour of East Bay worker cooperatives. We will meet on Saturday February 25, at noon for live music cookies & milk, and a general orientation. We will depart Nabolom Bakery at 1pm and finish the tour around 3:30pm at the Cheeseboard. Your registration fee also includes a copy of "A Guide to Worker Cooperatives by the Bay"

Meet up place:
at Nabolom Bakery
2708 Russell Street
Berkeley, CA 94705

Meet up time: 12pm
for live music,
cookies & milk

Tour departs: 1pm
from Nabolom Bakery

Tour ends: 3:30ish
at Cheesboard
with pizza, of course

You must have:
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You will be asked to sign a Liability Release Form. refusal to sign will disqualify you from participating in the ride. 18+ or with legal guardian only

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EVENTS & ATTRACTIONS

Circle Rules Football mixes parts of soccer, volleyball, and wrestling.

A Game Grows in Brooklyn

How an Oakland thespian started a sports craze in New York — and brought it back to Oakland

Ask Greg Manley to draw parallels between sports and theater and he can talk at length about their similarities. For one thing, there's the staged conflict that makes each production worth watching. Onstage, it's the drama that builds with an actor's scripted delivery; on the field it's the less explicit (though no less impassioned) dramaturgy driven by an athlete's desire to win. And, like the protagonist of any play, in sports "you have heroes to rally behind. There's a very epic quality to professional sports that exists in all kinds of theater."

Still, it's easy to see how the two diverge. Sports, by their physical nature, tend to attract more brutish types, whereas theater draws those with less corporeal concerns. But if anyone is qualified to compare the crafts, it's Manley, who grew up in Oakland and participated in everything from sports camps to a high school production of *The Laramie Project*. Ultimately, he committed to the latter, moving east after high school to study drama at NYU, where the overlap between actors and athletes was basically nonexistent, he said. "I lost touch with my athletic life after going into drama," Manley recalled.

And then, in 2006, when he was tasked with creating an original theater piece for a senior project, Manley was bit by the athletic equivalent of the acting bug. He decided to incorporate athletics into theater — and he seems to have succeeded. Circle Rules Football — named for the circular field on which it's played — is a "theatrical" team sport that combines elements of soccer, volleyball, and wrestling, with opponents aiming a large rubber "stability ball" at a single central goal. And despite its theatrical origins, Manley said the bulk of the game's drama comes from the sport itself. While certain aspects of the game — like the requirement that a player use both feet to kick the ball inbounds — seem silly at first, he said the game is just as competitive, and dangerous, as any. In other words, you won't find players sauntering around, reciting lines from Shakespeare.

The motley game, played by everyone from beefy rugby players to lanky thespians, has garnered such a vast following that it could just be Manley's magnum opus. Now organized under an official federation, it's been featured in *The New York Times* and on *Good Morning America* and played across the country and as far away as England. With a five-team league that convenes regularly at the sport's birthplace in Brooklyn's Prospect Park, New York is inarguably the game's epicenter. But with the league in its off season, Manley returned to Oakland in January to start an East Bay faction that could eventually compete with the East Coast originators. He's been holding free, informal games every Saturday from noon to 4 p.m. in Astro Park (550 El Embarcadero, Oakland), where games will continue after he eventually returns to New York. Manley plans to check on the progress of the fledgling team this summer. He's working as a puppeteer in an eighteen-month traveling production of *Warhorse*, which makes a San Francisco stop in August. "I guess I've made a career out of taking silly things seriously," Manley said.

— Cassie Harwood

ATTRACTIONS

[illegible]

FAIRS, FESTIVALS & FIESTAS

[illegible]

HEALTH & WELLNESS

[illegible]

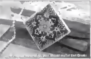
KIDS

[illegible]

PICKS

Art Beat Bazaar

As if The Starry Plough (3101 Shattuck Ave., Berkeley) — the South Berkeley pub and restaurant known for its Irish beer and cider and traditional Irish dance and jam sessions — didn't already provide its patrons with enough craic (Gaelic for "fun"), the Plough has added a new event to its already robust schedule. The Art Beat Bazaar, presented by the new nonprofit Art Beat Foundation, is a monthly showcase of music, poetry, and arts and crafts. The premiere bazaar, on Sunday, Feb. 19, includes music by indie folk band Upstairs Downstairs, poetry and spoken-word by Tom Galbraith, a pop-up indie craft sale, and more. Every third Sunday of the month, 3-7 p.m., free. 510-841-2082 or StarryPloughPub.com. *— Cassie Harwood*



crafter Ceri Crooks

Albany Aquatic Center

After a few long years of construction, the City of Albany finally has a new pool to replace its antiquated public swimming hole, which was built back in 1950. The Albany Aquatic Center (1311 Portland Ave.), comprising an indoor and outdoor pool already broken in by the Albany High School swim team, is now also open for public use (including by non-residents). Following a ribbon-cutting ceremony on Wednesday, Feb. 15, the indoor pool is open limited hours for recreational and lap swimming, and starting this month the center will offer seasonal passes, aquatic activities, and various watery workouts like aqua Pilates. $3-$7. 510-559-6640 or AUSDK12.org. *— C.H*

LGBT

[illegible]

RELIGION & SPIRITUALITY

[illegible]

SOCIAL EVENTS

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SPORTS & OUTDOORS-PARTICIPATORY

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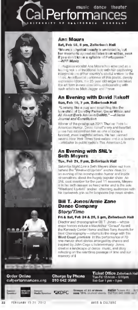
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Ana Moura

Sat, Feb 18, 8 pm, Zellerbach Hall

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Portuguese vocalist Ana Moura has emerged as a leading voice of traditional fado with her captivating interpretations of her country's soulful answer to the blues. An influential performer of this poetic, deeply expressive idiom, the 25 year old singer has taken the art form in new directions, collaborating with such artists as Mick Jagger and Prince.

An Evening with David Rakoff

Sun, Feb 19, 7 pm, Zellerbach Hall

"Looking like a pug and sounding like the love child of Dorothy Parker, Oscar Wilde, and *All About Eve's* Addison DeWitt." —*Atlanta Journal and Constitution*

Winner of the prestigious 2011 Thurber Prize for American Humor, David Rakoff's wry and heartfelt prose has established him as one of today's funniest, most insightful writers. He has penned several *New York Times* best-sellers and is a favorite contributor to public radio's *This American Life*.

An Evening with *SNL*'s Seth Meyers

Tue, Feb 21, 8 pm, Zellerbach Hall

Saturday Night Live's Seth Meyers steps out from behind the "Weekend Update" anchor desk for an evening of his incomparable humor and inside observations about the hugely popular show. An *SNL* cast member for the past 11 seasons, Meyers is in his sixth season as head writer and is the sole "Weekend Update" anchor, charming audiences with his trademark grin as he lampoons top news stories.

Bill T. Jones/Arnie Zane Dance Company

Story/Time

Fri & Sat, Feb 24 & 25, 8 pm, Zellerbach Hall

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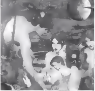


Lawrence Jordan's collage "The Huntsman's Dream" requires scrutiny.

Umbrella Versus Sewing Machine

A chance encounter at Mythos Fine Art & Artifacts.

Two of San Francisco's all-time avant garde finest, who happened to be friends, are showing work together for the first time in *Collages and Paste-ups*, an aesthetically fortuitous encounter engineered by curator Christopher Wagstaff. Lawrence Jordan is known as the creator of surrealist animated movies, many featuring cutout Victorian engravings — harking back to the Dadaist collage novels of Max Ernst and the poetic box constructions of Joseph Cornell — and is also a maker of drawings, paintings, collages, and assemblages. Jess Collins, who went by his first name only, was a painter, poet, and collagist — "paste-up" was his preferred term — whom SFMOMA regulars will remember for his giant photocollage of musclemen and his painting of The Beatles, as heavily impastoed as cake icing.

Both artists are masters of Surrealist juxtaposition as embodied in the famous description by the 19th-century French Chilean poet Lautréamont: "As beautiful as the chance encounter of an umbrella and a sewing machine on a dissection table." Each artist, however, transcends method, creating a mental theater, or, in the words of film critic P. Adams Sitney, "an exquisite space and time where reverie and dream meet." Jordan: "I make films in the surrealist manner, forcing inspiration as often as possible. When I am not inspired, I do not make films. I have always wanted to show the impossible in my films and to astonish the viewer, rather than entertain and tell the truth. … When I astonish myself, I put it in the film. When I don't, I leave it out." (Incidentally, both artists dropped out from science careers — art's gain.)

These miniature worlds, with their dreamlike encounters, demand and require scrutiny, so don't rush. And don't miss Jess' collages "Untitled (Doves and Tomato)," "Untitled (Blank Square and Rope)," and "Untitled (Tonsured Monk)"; his publication "The Artist's View"; and his exhibition posters "Paste-ups by Jess" and "The Sun: Tarot XIX." Likewise, seek and enjoy Jordan's box assemblage "Queen Checks All" and his collages "Whither Away?" "Graffiti Series 1 — Mystic," "Ancestors," "Hawk Heaven," "The Huntsman's Dream," and — almost a poetic manifesto — "Dreaming Is Waking Is Dreaming." *Collages and Paste-ups* runs through March 18 at Mythos Fine Art + Artifacts (1747 Solano Ave., Berkeley). 510-528-4291 or MythosFineArt.com.

— *DeWitt Cheng*

ART GALLERIES

Amor Eterno Arte and Art Space, I'm on the Outside Looking In... Opening for an exhibition of [illegible] art by inmates and Bay Area artists including [illegible]. With beer, [illegible], and more. Sat., Feb. 18, 8 p.m. $5. 1222 13th Ave., Oakland.

Betti Ono Gallery and Shop, Love and Dismantled With new drawings, paintings, installations, and limited-edition prints by Joshua Mays. Through Feb. 25. 1504 Telegraph Ave., Oakland, [illegible], BettiOno.com.

Books Inc. Berkeley, Frankenstein With literary-inspired prints by [illegible]. Through Feb. 29. 1760 Fourth St., Berkeley, 510-525-7777, BooksInc.net/Berkeley.

Café [illegible], Berkeley in the 1960's With photography [illegible] including from "The Seven Days [illegible]" by John Jekabson. Through Feb. 29. 2522 Bancroft Way, Berkeley, 510-[illegible].

Cal State East Bay Arts and Education Building, Annual Bachelor of Fine Arts Exhibition With work by 13 candidates for a Bachelor of Fine Arts degree, including Laura Cline, Bethany Cochran, [illegible], Hung, [illegible], Patricia McCabe, and more. Through Feb. 18. 25800 Carlos Bee Blvd., Hayward, 510-885-[illegible].

[illegible] Gallery and Framing, [illegible] The Point Richmond Art Collective [illegible] features works in [illegible]. Through Feb. 17. **Point Richmond Art Walk** With art galleries [illegible] the Point Richmond Art Collective and The Art Lounge [illegible] and restaurants [illegible]. Point Richmond, Fri., Feb. 10, 6-9 p.m., PointRichmondArtCollective.org. 126 Park Place, Point Richmond, 510-[illegible], [illegible]Gallery[illegible]Framing.com.

[illegible], In Form A photography [illegible] the natural beauty of the body [illegible]. Through Feb. 28. 1703 Telegraph Ave., Oakland, [illegible].

Firehouse North, Art Show in Memory of [illegible] With painted drawings by the late artist, along with works by members of the Firehouse Live drawing gallery, which [illegible] in the final year of his life. Through Feb. 26. [illegible] Ave., Berkeley, FirehouseArtCollective.blogspot.com.

[illegible], State & [illegible] With mixed media by [illegible] and functional art by Jeff Wells. Through Feb. [illegible]. [illegible], Oakland, 510-[illegible], TheFloatCenter.com.

[illegible] Gallery, [illegible] With new [illegible], preparatory drawings, and a painting by [illegible], whose exhibition attempts a visual representation of the entire universe. Through Feb. 29. [illegible] San Pablo Ave., Oakland, 510-[illegible].

[illegible] Gallery, Embracing the Landscape With [illegible] paying homage to early 20th Century California landscape art by [illegible]. Through Feb. 19. [illegible], Berkeley, 510-[illegible].

Gray Loft Gallery, The Love Show The new gallery's inaugural show features love-themed photographs, paintings, monoprints, and sculptures by 20 artists. Through Feb. 28. [illegible] St., Oakland, 510-[illegible].

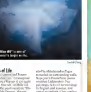
[illegible] Gallery, The Year of Black & White: Perspectives on Beauty A solo exhibition with photography, self portraits, comic strips, video installation, and a performance exploring the political, social, and cultural world by [illegible]. Thru Feb. 22. 5212 Broadway, Oakland, 510-[illegible].

Joseph P. Bort Metrocenter, Curves & Planes With recent paintings by [illegible]. Through Feb. 29. 101 8th St., Oakland, 510-817-5700, MTC.ca.gov.

Joyce Gordon Gallery, David Bradford: A Retrospective An extensive exhibition of the artist's [illegible]. Through Feb. 25. 406 14th St., Oakland, 510-[illegible], JoyceGordonGallery.Wordpress.com.

Julie's [illegible]

PICKS


"From Blue #6" is one of Eva Bovenzi's larger works.

DeWitt Cheng

Letters from Emptiness

America is above all, to quote George Carlin, a place where nothing means something. Yet, in other cultures, however, nothing can mean literally everything. Eva Bovenzi interprets Shunryu Suzuki's concept of *shoshin* as "those moments of being jolted awake" when we intuit "the mystery of our existence." Her paintings depict crystalline or fractal structures, "caught ... between appearing and dissolving," floating in deep, dark blue or black space. The unforeseen forms, derived from "the structures of shells, chrysalises, webs, and jellyfish," are of indeterminate identity and scale. The transparent medium in which they float is equally ambivalent, readable as air, water, blood, the interior of the body, or cosmic space." The larger paintings, "Second Messenger," "Seventh Messenger," "From Blue #6," and "From Blue #22," invite empathic identification more readily than do the smaller works. *Letters from Emptiness* runs through May 4 at Townsend Center for the Humanities (Geballe Room, 220 Stephens Hall, UC Berkeley). 510-643-9670 or TownsendCenter.berkeley.edu — *DeWitt Cheng*

Spaces of Life

The [illegible] and PowerPoint slideshows of conceptual artist Sonya Rapoport are again on view, this time at Mills College. In the psychoanalytic "Objects on My Dresser," she considers the 29 objects deposited on her dresser over two decades and the associations they provoked. "4. Last Supper Dresser/Spiritual," for example, yields the enigmatic "Sea Snakes/Slithery." "Psycho-Aesthetic Dynamic" is a floor-mounted web of images divided into sectors by zone — labeled Hand, Chest, Eye, Masking, Threading, and Moving — accompanied by objects and collages mounted on surrounding walls. Rapoport's PowerPoint pieces combine Lichtenstein Pop paintings, A-bomb terminology in English and Russian, and casual snapshots of her nuclear family; pieces on the feminist hybrids Jocko and KarakO muse on the social construction of gender identity; others treat historical misogyny. Don't miss the pamphlet by curators Terri Cohn and Anuradha Vikram. *Spaces of Life* runs through March 11 at Mills College Art Museum (5000 MacArthur Blvd., Oakland). 510-430-2164 or MCAM.Mills.edu — *D.C.*

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Image: Michael Cutlip, Petals, Mixed media on panel, 48" x 48", 2010. Directory of East Bay Arts 2011 cover artist

[illegible]. With paintings by [illegible]. Through Feb. 29. 1223 Park St., [illegible]. 510-[illegible].

Lenox Stop Cafe, Here/Not Here A Black History Month exhibition featuring new paintings by [illegible]. Through Feb. 28. **Southern Exposure** A Black History Month exhibition with paintings by Mary Clark. Through Feb. 29. 110 8th St., West Oakland. 510-[illegible].

MacArthur & Arbor, Hybrid Narrative Visions: Meditations of the Self and Imagined Self A group show featuring multi-media installation and video work by Jessica Sofia Córdova, Shana Moulton, Liz Rosenfeld, and Chris E. Vargas. Through Feb. 28. 4030 Martin Luther King Jr. Way, Oakland. 510-[illegible], MacArthurArbor.com.

Manna Gallery, [illegible] and Lisa Thygesen With collage and assemblage by [illegible] and recent work by Thygesen. Through Feb. 25. 473 25th St., Oakland. 510-[illegible], MannaGallery.com.

Paramount Theatre, Guerrilla Window Display With masks created by Chantal Boyd, [illegible], and [illegible] as part of MERS' "[illegible]: Moving Beyond Stigma" workshop, which aims to promote discussion about mental health stigma and discrimination. Through Feb. 29. 2025 Broadway, Oakland. ParamountTheatre.com.

PHOTO, Portraits from Oakland Through Feb. 18. Free. 473 25th St., Oakland. 510-[illegible], PhotoGalleryOakland.com.

[illegible] Gallery, Play/Space With color and black-and-white photographs exploring the power of unstructured outdoor play by [illegible]. Through Feb. 21. 2233 Fifth St., Berkeley.

Pro Arts Gallery, Damage Pro Arts' "more bets" exhibition features works by more than 90 artists, including Elizabeth Ashcroft, [illegible], [illegible], and William [illegible]. Through Feb. 17. 150 Frank H. Ogawa Plaza, Oakland. 510-[illegible].

Rockridge Barber Shop, With Sculptures With wall sculptures composed of found household objects by Shirley [illegible]. Through Feb. 25. 5409 College Ave., Oakland. 510-[illegible].

Royal NoneSuch Gallery, Space, Time, and Architecture With works "concerned with the definition of space as both an entity, a relationship between objects, and a [illegible]" by [illegible] and [illegible]. Through Feb. 26. 4301 Telegraph Ave., Oakland. 415-[illegible], RoyalNoneSuchGallery.com.

SLATE contemporary, Winter/Slate With paintings by [illegible] and photography by [illegible]. Through Feb. 29. 473 25th St., Oakland. 510-[illegible], SlateArtandDesign.com.

[illegible] Museum, In the King With historical boxing photographs from the collection of the late [illegible] and [illegible], legendary boxers and exhibitions produced by the [illegible]. Through Feb. 18. 395 26th St., Oakland. 510-[illegible], Studio[illegible].com.

Swarm Studios + Gallery, Of Haven Not A duo exhibition by Tamsyn Axford and Paul Morgan, with detailed teeth along with collages of spaces and scenes constructed from stickers and found paper. Through Feb. 19. 560 2nd St., Oakland. 510-[illegible], SwarmGallery.com.

Vessel Gallery, Between Wind and Water Beili Liu's solo exhibition features site-specific installations and process drawings. Through Feb. 18. **Meditation** With site-specific installations and process drawings by Beili Liu. Through Feb. 18. 471 25th St., Oakland.

Zoo's Science, Inadvertent Museum With [illegible] assemblage sculpture and mixed media by [illegible]. Through Feb. 27. 550 Grand Ave., Oakland. 510-[illegible].

More Listings Online
Get info about dozens more SF art events at EastBayExpress.com or m.EastBayExpress.com

MUSEUMS

Cal State East Bay Library, The Courage to Remember With 40 posters, on loan from the Simon Wiesenthal Center's Museum of Tolerance, examining four parts of the Holocaust in Europe: the rise of Nazi Germany, the Nazi [illegible], the annihilation of the Jews and others, and the liberation from the camps. Through Feb. 28. 25800 Carlos Bee Blvd., Hayward. 510-885-3802.

Lawrence Hall of Science, Imaginate An interactive exhibit that combines creativity with science. Activities include storytelling with stop-motion animation, human face design, and more. Through Apr. 29. **Science on a Sphere (SOS)** New permanent exhibit features an animated globe [illegible] hurricanes form, tsunamis sweep across the oceans, and city lights glow around the planet. Daily. $6-$12. 1 Centennial Dr., Berkeley. 510-642-5132, LawrenceHallofScience.org.

Mills College Art Museum, Spaces of Life: The Art of Sonya Rapoport A solo exhibition of Sonya Rapoport's paintings, works on paper, interactive installations, and digital works made between 1979 and 2011. Through Mar. 11. 5000 MacArthur Blvd., Oakland. 510-430-2164, MCAM.Mills.edu.

Moffitt Undergraduate Library, From [illegible] to Tibet: The Language Collections of the University Library An exhibit highlighting the linguistic diversity of the UC Berkeley Library's collections, with a display of a reproduction of the Codex Fernandez Leal, a Swahili cookbook, and more. Through Feb. 17. UC Berkeley. 510-[illegible].

Oakland Museum of California, Ophelia Ho A display of giclee prints inspired by the graphic essay of a childhood memories of Chinese traditional ink and brush paintings taught by his mother and grandfather. Through Feb. 26. 1000 Oak St., Oakland. 510-318-8400, MuseumCA.org.

Pacific Pinball Museum, Outdoor Pinball Exhibit With 55 woodrails and 20 wedgeheads from Larry Zartarian's collection, plus games representing early pinballs from the collections of [illegible], [illegible] and Michael [illegible]. Daily. $15, under 12 $7.50. 1510 Webster St., Alameda. 510-[illegible], PacificPinball.org. ■

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THEATER & DANCE

Mesmerizingly Mesmeric

Aaron Henne explores 18th-century spiritualism at Central Works.

Playwright Aaron Henne claims to have a wandering palette, although if you look at the last couple plays he produced for Central Works, you might think his tastes always skewed Gothic. Last year he wrote and staged *A Man's Home*, a cleanly choreographed, cerebral homage to Kafka's novel *The Castle*. This year he's followed up with *Mesmeric Revelation*, a history play loosely based on a short story by Edgar Allan Poe. In the story, a doctor puts a character into a hypnotic trance and the two of them have an elaborate discussion about the state of the universe. By the end, it's apparent that the hypnotized subject might have been dead for most of their dialogue. Henne's adaptation looks at the spiritual ideas behind Poe's story, many of which were introduced by an 18th-century Austrian physician — and cult figure — named Franz Mesmer.

Mesmeric Revelation

In brief, the story of Mesmer is what Henne would call "a clash of science and mysticism" — which is the subtitle of *Mesmeric Revelation*. Mesmer was wildly popular for his concept of "animal magnetism," which, in Henne's interpretation, was a way of saying that he could "manipulate the invisible magnetic fluid inside all animate beings." To promote this theory he started a salon called the Society of Harmony, whose members would participate in what was essentially group hypnosis. By today's standards, Mesmer would be considered a charlatan. Back then, though, his ideas had a certain high-culture cachet. "You have to remember this was a time when hydrogen was new, and electricity was new," Henne cautioned. "Imagine that three hundred years ago someone was saying, 'There's this invisible substance called electricity that pulses through all of us' — it sounds ridiculous today, but at the time it wasn't inconceivable." It's also worth noting that Mesmer is the source of the English verb "mesmerize."

But he was eventually run out of Austria, confronted by skeptics at the Royal Academy of Sciences (whose ranks included Benjamin Franklin and Joseph-Ignace Guillotin) in France, his theory tested, disproved, and disgraced. That particular incident is the meat of Henne's play. It's set up as a two-character inquiry, wherein one character, Antoine Lavoisier (played by Theo Black) faces off with Mesmer (Joe Jordan) and challenges him to prove that animal magnetism has scientific validity — Lavoisier, who was director of the Royal Academy, is also a stand-in for the French intelligentsia. Like Gary Graves's 2009 Central Works play about the 16th-century diplomat Niccolò Machiavelli, it's a drama that uses cross-examination to explore complex issues. In this case, the fight pits reason and logic (Lavoisier) against faith and spirituality (Mesmer). For Henne, the central question is whether both sides can coexist.

That's a bigger issue than can possibly be worked out in a ninety-minute play, but Henne made a go of it anyway. He gravitated to the Mesmer story partly because it occurred right around the time of the French Revolution, meaning there was — in the playwright's words — "a whole firestorm of history" raining down in one place. Henne extracted the real thematic juice of that history by writing a sprawling four-hundred page script and winnowing it down to one act. Thus, he assures, it's a consummate example of big things being conveyed in small ways. At Berkeley City Club (2315 Durant Ave., Berkeley) February 18-March 11. $14-$25. CentralWorks.org.

— Rachel Swan

COMEDY

The Business Featuring local comics Sean Keane, Alex Ball, Buddy Sheldon, and Chris Garcia, with rotating guests. Wednesdays, 8 p.m. $5. The Tack Room, 2700 Mission St., San Francisco. 415-401-7987. TheTackRoomSF.com.

Comedy at the Layover Weekly stand-up with rotating comedians. Tuesdays, 8:30 p.m., free. The Layover, 1517 Franklin St., Oakland. 510-834-1517. OaklandLayover.com.

Comedy Night Hosted by Tony Sparks. Thursdays, 7 p.m., free. Brainwash Cafe, 1122 Folsom St., San Francisco. 415-861-3663. Brainwash.com.

Comedy Night Sat., Feb. 18, 7-8:30 p.m., free. Hippie Gypsy Cafe, 1797-A Shattuck Ave., Berkeley. 510-647-9818.

Comedy Off Broadway's Anti-Valentine Show With Marilyn Pittman, James Fritz, Joe Gorman, and Bob Alexander. Hosted by Joe Klocek and Samson Koletkar. Thu., Feb. 16, 8 p.m. $16. 510-258-2828. ComedyOffBroadwayOakland.com. Miss Pearl's Jam House (at the Waterfront Hotel), One Broadway, at Jack London Square, Oakland. 510-444-7171. MissPearlsJamHouse.com.

Comedy Open Mic Sign-ups at 5:30 p.m., each comic gets 4-5 minutes. Mondays, 7 p.m. $5. Tommy T's Comedy Steakhouse, 5104 Hopyard Rd., Pleasanton. 925-227-1800. TommyTs.com.

Dave Thomason With Phil Johnson, Jules Posner and Danny Dechi. Hosted by Joe Klocek and Samson Koletkar. Sat., Feb. 18, 8 p.m. $17. 510-258-2828. ComedyOffBroadway.com. Miss Pearl's Jam House (at the Waterfront Hotel), One Broadway, at Jack London Square, Oakland. 510-444-7171. MissPearlsJamHouse.com.

Friday Night Comedy Weekly comedy hosted by LeRoy Stanfield Jr. Fridays, 8 p.m. GoBabyProductions.com. Black Repertory Theater, 3201 Adeline St., Berkeley. 510-652-2120.

Jeff Applebaum With David Studebaker and Howard Stone. Hosted by Joe Klocek and Samson Koletkar. Fri., Feb. 17, 8 p.m. $17. 510-258-2828. ComedyOffBroadwayOakland.com. Miss Pearl's Jam House (at the Waterfront Hotel), One Broadway, at Jack London Square, Oakland. 510-444-7171. MissPearlsJamHouse.com.

Marga's Funny Mondays Weekly comedy and variety showcase, featuring a rotating cast of comedians and hosted by local comedian Marga Gomez. Mondays, 8 p.m. $10. The Marsh Arts Center, 2120 Allston Way, Berkeley. 510-704-8291. TheMarsh.org.

The Meshugenah Comedy Tour With a diverse line-up of Jewish comedians, including Jeff Applebaum, Dan Feldman, Bob Lieberman, Ellen Orwall and Matt Orwall. Hosted by John DeKoven. Sat., Feb. 18, 7:30-9 p.m. $10. BungeoComedy.com. Willow Tree Restaurant, 8113 Regional St., Dublin.

Open Mic Comedy A weekly open mic for both veteran and up-and-coming comedians. Sundays, 8 p.m., one-drink minimum. Continental Club, 1658 12th St., Oakland. 510-473-8813. ContinentalClubOak.com.

Open Mic Comedy Showcase With clean, "made for TV" comedy. Hosted by LeRoy Stanfield Jr. Fridays, 8 p.m. $5-$10. Black Repertory Theater, 3201 Adeline St., Berkeley. 510-652-2120.

Say What? Comedy Improv Show With Awkward Face. Saturdays, 8 p.m. $10. Pan Theater, 2135 Broadway, Oakland. 415-251-1641. PanTheater.com.

Sells Weekly The SAL cast presents political and social commentary/satire. Tue., Feb. 21, 8 p.m. Zellerbach Hall, UC Berkeley, Berkeley. 510-642-9988. CalPerformances.org.

SF Comedy Showcase Sundays, 8 p.m., $10. Punch Line, 444 Battery St., San Francisco. 415-397-4337. PunchlineComedyClub.com.

Sunday Night Comedy and Poetry Hosted by LeRoy Stanfield Jr. Ages 21 and up. Sundays, 8 p.m. GoBabyProductions.com. Island Paradise Club, 1430 Webster St., Alameda. 510-521-3125. IslandParadiseClub.com.

Sylvan Productions Presents Comedy Night Thursdays, 7 p.m., $10. Vitus, 201 Broadway, Oakland. 510-452-1499. VitusOakland.com.

The Untold Story Comedy improv show with Awkward Face. Saturdays, 8 p.m. $10. Pan Theater, 2135 Broadway, Oakland.

TREATER & PERFORMING ARTS

**[illegible] Allen Ginsberg's poem, America, which travels from an [illegible] high school to a McDonald's to an Elvis-themed chapel in Las Vegas. A Ragged Wing Ensemble production. Thu., Feb. 16, 7 p.m.; Fri., Feb. 17, 8 p.m.; Sat., Feb. 18, 4 & 7 p.m., $7-$20. Envision Academy, 1515 Webster St., Oakland, 510-596-8901. EnvisionAcademy.org.

[illegible] Robert Estes directs a contemporary romantic [illegible] [illegible], [illegible], romance, and landscape architecture. [illegible] Saturdays, 8 p.m. Continues through Feb. 18, $12-$15. Live Oak Theater, 1301 Shattuck Ave., Berkeley, 510-841-5580.

Arms and the Man Nancy Carlin directs George Bernard Shaw's romantic [illegible] comedy about a romance gone awry. Sundays, 2:30 p.m.; Wednesdays, 7:30 p.m.; Thursdays-Saturdays, 8 p.m.; Sat., Feb. 25, 2:30 & 8 p.m. Continues through Feb. 26, $38-$45. Lesher Center for the Arts, 1601 Civic Dr., Walnut Creek, 925-295-1400. LesherArtsCenter.org.

Barefoot in the Park Dennis Madsen directs Neil Simon's play, set in 1963 Manhattan, about two newlyweds cut from very different cloths. Starting Feb. 12. Sundays, 2 p.m.; Fridays, Saturdays, 8 p.m. Continues through Mar. 3. $11-$20. Contra Costa Civic Theatre, 951 Pomona Ave., El Cerrito, 510-524-9132. CCCT.org.

Body Awareness Joy Carlin directs the Bay Area premiere of Annie Baker's comedy about the [illegible] of relationships and the instability of people in need of [illegible]. Wednesdays-Saturdays, 8 p.m.; Sundays, 2 & 7 p.m.; Tuesdays, 7 p.m. Continues through Mar. 11, $30-$55. Aurora Theatre, 2081 Addison St., Berkeley, 510-843-4822. AuroraTheatre.org.

[illegible] [illegible] directs Neil Simon's autobiographical coming-of-age comedy about two brothers [illegible] [illegible] to become professional [illegible] writers. Sundays, 2 p.m. [illegible] through Feb. [illegible], $20. Masquers Playhouse, 105 Park Pl., Richmond, 510-232-4031. Masquers.org.

[illegible] Stagebridge Theatre Company's romantic [illegible] exploration about the importance of the aging career romantic. Adapted from Candacy Taylor's book [illegible] Culture: The Americas [illegible] Shop, Berkeley. Sundays, 2 p.m.; Saturdays, 2 & 8 p.m.; Fridays, 8 p.m.; Wednesdays, Thursdays, 7:30 p.m. Continues through Mar. 4, $10-$35. BrownPaperTickets.com/event/218042. Ashby Stage, 1901 Ashby Ave., Berkeley, 510-841-6500. ShotgunPlayers.org.

A Dream in Spite of Himself Christopher Hayes directs a contemporary adaptation of Molière's classic comedy. He continues on [illegible] about Cal or check website. Sundays, 2 & 7 p.m.; Thursdays, Saturdays, 2 & 8 p.m.; Wednesdays, 7 p.m.; Tuesdays, Fridays, 8 p.m. Continues through Mar. 25, $14.50-$73. Berkeley Repertory Theatre, 2025 Addison St., Berkeley, 510-647-2949. BerkeleyRep.org.

[illegible]'s [illegible]: True Misadventures of the [illegible] [illegible] one-man show chronicles his [illegible] adventures throughout the 1980s, from failed attempts at working as a steward and a [illegible] to his stint as a live-in waiter at a retirement hotel. Saturdays, 8:30 p.m.; Sundays, 7 p.m. Continues through Mar. 25, $20-$50. The Marsh Arts Center, 2120 Allston Way, Berkeley, 510-704-8291. TheMarsh.org.

Fences Gene Kahane directs August Wilson's exploration of race relations in 1950s America. Recommended for ages 13 and up. Fridays, Saturdays, 8 p.m.; Sundays, 2 p.m.; Thu., Feb. 16, 8 p.m. Continues through Feb. 18, $15-$20. [illegible] Playhouse, 1409 High St., Alameda, 510-523-1553. Altarena.org.

[illegible] Light Jonathan Moscone directs Tony Taccone's world-premiere production, about [illegible] the assassination of Mayor George Moscone. No performances on select dates; call or check website to verify. Tuesdays, Thursdays, Fridays, 8 p.m.; Saturdays, 2 & 8 p.m.; Sundays, 2 & 7 p.m.; Thu., Feb. 16, 2 p.m. Continues through Feb. 19, $14.50-$73. Berkeley Repertory Theatre, 2025 Addison St., Berkeley, 510-647-2949. BerkeleyRep.org.

In Search of My Father: Walkin' Talkin' [illegible] [illegible] [illegible] Allen Taylor's one-man show retells his adventurous search for his [illegible] father, Bill Hawkes, the first black [illegible] in Oakland. Starting Feb. 1[illegible] [illegible] East Bay Center for the Performing Arts, 339 11th St., Richmond, 510-234-5624. EastBayCenter.org.

The Kids Left. The Dog Died. Now What? Pittsburg Community Theatre presents a musical comedy about divorce, aging, and grandchildren. At Pittsburg City Hall (65 Civic Ave., Pittsburg). Starting Feb. 17. Fridays, Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through Feb. 26, $12-$15.

The Light in the Piazza Eric Inman directs a musical about a young American woman, who falls for a young Italian against her mother's protestations. Fridays, 8 p.m.; Saturdays, 8 p.m.; Sundays, 3 p.m.; Wednesdays, 7:30 & 7:30 p.m.; Thursdays, 7:30 p.m.; Saturdays, 2 p.m. Continues through Mar. 3, $10-$30. Willows Theatre, 1975 Diamond Blvd., Concord, 925-798-1300. WillowsTheatre.com.

Nevermore/Nevermore A Concert [illegible] Nevermore written and [illegible] by Aaron [illegible], inspired by a story by Edgar Allan Poe. Starting Feb. 18. Sundays, 5 p.m.; Thursdays-Saturdays, 8 p.m. Continues through Mar. 18, $14-$25. Berkeley City Club, 2315 Durant Ave., Berkeley, 510-848-7800. BerkeleyCityClub.com.

[illegible] Night Playground A staged reading series of short works by new and emerging playwrights. First Monday of every month, 8 p.m. Continues through Mar. 19, 415-992-6677. PlayGround-sf.org. Berkeley Repertory Theatre, 2025 Addison St., Berkeley, 510-647-2949. BerkeleyRep.org.

Ragtime The Youth Musical Theater Company presents a musical drama, based on E.L. Doctorow's novel, set in the melting pot of New York at the dawn of the 20th century. Thursdays-Saturdays, 7:30 p.m. Continues through Feb. 18, $12-$14. YMTCBerkeley.org. Julia Morgan Center for the Arts, 2640 College Ave., Berkeley, 510-845-8542. JuliaMorgan.org.

THREE THINGS

Backstage with Seth Meyers

Saturday Night Live head writer Seth Meyers graces Zellerbach Hall next week as part of Cal Performances' Strictly Speaking series. He's promised to discuss life onstage at the hugely popular sketch comedy show but we wanted to hear about things he does to pass the time when the cameras aren't rolling. Meyers kindly regaled us with a few backstage antics:

1. Throwing food out the window ("which mercifully didn't kill anybody")
2. Stalking Maya Rudolph (with a cardboard face on the end of a stick")
3. Fielding calls from Vasquez-Gomez-Vasquez (aka Hermano Sano)

Meyers appears at Zellerbach Hall (UC Berkeley) on Tuesday, Feb. 21, 8 p.m., $25. CalPerformances.Berkeley.edu. — *Rachel Swan*

PICK

Body Awareness

Sharply [illegible] dialogue and contemporary themes make Annie Baker's new play a refreshing addition to Aurora's 2012 calendar. *Body Awareness* was incubated through the company's Global Age Project, which promotes forward-thinking work from young playwrights. It's easy to see why the play ultimately earned a professional run. For one thing, it offers a serious, albeit humorous treatment of a lesbian relationship — which is progressive even by today's standards — and of Asperger's Syndrome, a disease that's new enough in the pop-culture domain to warrant its own definition in the program notes. Baker and director Joy Carlin constructed this production to be as fast-paced and riveting as a sitcom; the set design, by Kent Dorsey, is endlessly rotatable, and many scenes wrap up with a punch line. Best of all is the acting. Amy Resnick plays the mordant feminist psychology professor Phyllis, Jan Lynn Cohen is her somewhat guileless girlfriend, Patrick Russell is uncomfortably hilarious as the Asperger's-afflicted son, and Howard Swain steals the show as a smarmy traveling artist who comes in and tries to wreak everything. Through March 4 at Aurora Theatre (2081 Addison St., Berkeley). $30-$48. 510-843-4822 or AuroraTheatre.org. — *Rachel Swan*

David Allen

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LECTURES&LIT

The Book That Dare Not Speak Its Name

Mattilda Bernstein Sycamore asks one hot question

The title of the new collection edited by Mattilda Bernstein Sycamore is so potentially incendiary that her publisher's emails about it have gotten hung up in spam folders. And that gets right to the point: *Why Are Faggots So Afraid of Faggots?* "'Gay' is now little more than a target market," said Sycamore, "an indicator of where you shop, what you buy, and what new sweatshop-produced products to promote, whether it's Diesel jeans or Absolut Vodka or anal bleaching cream. 'Gay' is also synonymous with a drive for straight privilege at any cost, a quest for 'we're just like you' sameness-squashing any possibilities for sexual, gender, political experimentation. With this book, I want to ask the question: What are the possibilities for a defiant faggotry to challenge the corporate-cozy norms of a dead-end assimilationist lifestyle? 'Faggot' is a threat — to gender and sexual policing, to straight and gay norms that say keep it hidden, in the closet, away from public view unless it's 'straight acting' complacency or consumer loyalty masquerading as community. And 'faggot' is a celebration — of flamboyance, freakishness, and wild visions of public indecency."

Sycamore says 'faggot' is a celebration of freakishness

The voices in the collection are predictably unpredictable, from D. Travers Scott's glitter-laden rebellion against the "either/or" structure of Internet dating sites (and the masculinist vibe of the Internet in general) to Debanuj DasGupta's enlightening look at life pre- and post-9/11 in "Trans/Nationally Femme: Notes on Neoliberal Economic Regimes, Security States, and My Life as a Brown Immigrant Fag." One of the most searing and twisting pieces is Matthew Blanchard's "It Gets Better?" — a brutal but clear-eyed account of hate, debauchery, drugs, and disfigurement. When something was missing from the book, said Sycamore, "I tried to search it out — I was looking for a piece centering around disability, and that's how I found Matthew's piece about so much else. And I was looking for a piece about prison, and I ended up with Jason Lydon's piece on community and its limitations in prison, and Michael Borrows' view from a straight female prison guard in a male prison — I would never have thought to look for that one!" Blanchard joins Sycamore at 7:30 p.m. on Monday, February 20, at Pegasus Books (2349 Shattuck Ave., Berkeley, 510-649-1320 or Pegasus.Indiebound.com), as do Tommi Avicolli Mecca, whose piece covers the queer scene of 1970s Philadelphia; Jaime Cortez, who writes bittersweetly about a wee-hours pickup; and Horehound Stillpoint, who recounts three decades of visiting a SOMA cruising bar. "Yes," admitted Sycamore, "it will be a very cruisy reading at Pegasus, that's what I'm thinking."

Up next for the prolific Sycamore are a memoir, *The End of San Francisco*, and *We Are Not Just the 99%*, a new anthology about the "queering of Occupy movements and their rhetoric of sameness — what could a queer politic that emphasizes difference have to offer?" She's taking submissions for that book now via MattildaBernsteinSycamore.com. In the meantime, *Why Are Faggots ...?* comes out on Valentine's Day. "Why settle for a stomachache, a bunch of prickly thorns, or a gaudy symbol of possession when you can instead get your hands on this gorgeous, thought-provoking, juicy book that might change or affirm the ways you look at the world?" asked Sycamore. "It's the perfect romantic gift."

Sycamore also reads at Books Inc. in San Francisco (4127 18th St.) at 7 p.m. on Thursday, February 16, presented by the GLBT History Museum.

— *Stefanie K*

LECTURES

Alon Harris, "The Idea of India" The [illegible] and professor of the Practice of Public Policy and [illegible] Studies at [illegible] University [illegible] photography trips to India. For more information [illegible] Berkeley [illegible] 510-642-2088. Thu., Feb. 16, 8 p.m. Women's Faculty Club Lounge, UC Berkeley, Berkeley. 510-642-4175, WomensFacultyClub.com.

[illegible] "We Have the Right to Exist Here: Jewish Politics and the Question of Jewish Life in Germany after 1945" Visiting from the University of Munich, the lecturer discusses her paper about the Jewish forms of [illegible] and migration experienced by Jewish communities in Germany in the postwar period. Wed., Feb. 22, 12-1:30 p.m. [illegible] Hall, UC Berkeley, Berkeley.

Black History Month Film and Panel Discussion: Black Women in Investors, Owners, and History Following a documentary screening of [illegible] [illegible] [illegible] the African American Museum and Library of Oakland [illegible] a panel discussion with College of Alameda professor Dr. [illegible] and [illegible] and others. Wed., Feb. 22, 6-8 p.m. Free. Alameda Multicultural Community Center, 1900 Third St., Alameda. 510-521-8405.

The Campaign to Save Army Private Bradley Manning, Accused WikiLeaks Whistle-Blower A discussion with Pentagon Papers whistle-blower Daniel Ellsberg, former US Army Colonel Ann Wright, former CIA analyst Ray McGovern, and Bradley Manning campaign organizer Jeff Paterson. Fri., Feb. 17, 7-8:30 p.m. $10 suggested donation. 510-488-3559, BradleyManning.org. International House, 2299 Piedmont Ave., Berkeley. 510-642-9490.

Dr. [illegible] "The [illegible] of Mindfulness in Education" The [illegible] of Mindfulness-Based [illegible] discusses [illegible] as a [illegible] for effective learning. Fri., Feb. 17, 7:30-9:30 p.m. $15-$250. [illegible] Zellerbach Hall, UC Berkeley, Berkeley. 510-642-0988, CalPerformances.org.

An Evening with Carlos Montes An interview with the activist-organizer about being an FBI target. Montes shares the details of his legal case, its [illegible] to [illegible] FBI investigations of other activists in the Midwest, and more. Sat., Feb. 18, 7 p.m., donations accepted. EastSide Cultural Center, 2277 International Blvd., Oakland. 510-533-6629, EastSideArtsAlliance.com.

[illegible] "State of Gold: A [illegible] tory of Circular Labor Migration from Mexico" The Ph.D. candidate discusses the continuing circular currents of labor [illegible] from Mexico to the American Southwest. In the Lewis-Latimer room. For more information [illegible] Berkeley.edu or 510-642-3782. Thu., Feb. 16, 12-1 p.m. Faculty Club, UC Berkeley, Berkeley. 510-540-5678, BerkeleyFacultyClub.com.

Jim [illegible] "[illegible] [illegible]: Potato and Milk: Women of Northern Somalia" The author is of Jewish [illegible] Ambassador from Australia to Kenya [illegible] the [illegible] he co-authored with [illegible] and on his work in northern Somalia and other parts of the Horn of Africa. In room 170. Fri., Feb. 17, 12-2 p.m. Barrows Hall, UC Berkeley, Berkeley.

Joel Bakan: "Childhood Under Siege" The journalist [illegible] discusses his book about how big business targets children. Wed., Feb. 21, 7-9 p.m., $7-$10. [illegible] event/224202. Jewish Community Center of the East Bay, Berkeley Branch, 1414 Walnut St., Berkeley. 510-848-0237, JCCEB.org.

John Seager: "Human Population and Wildlife Impacts" The president and CEO of Population Connection joins the Golden Gate Audubon Society to share his thoughts on the causes of rapid human population growth, its impacts on wildlife, and solutions to combat the effects. Thu., Feb. 16, 7-9 p.m. Free-$5. 510-843-2222, GoldenGateAudubon.org. [illegible] Community Church, 941 The Alameda, Berkeley. 510-526-3805.

[illegible] "Writing in Pictures: Screenwriting Made (Mostly) Painless" The film historian, screenwriter, and author of [illegible] discusses the book about the process of adapting literature to screenplays. In conversation with SF State cinema professor [illegible]

PICKS

Meredith Maran and Terry McMillan

How Berkeley can your novel be? Accomplished journalist and nonfiction author Meredith Maran turns her eye toward fiction with *A Theory of Small Earthquakes*, wherein two women and one man traverse decades and attitudes as they reimagine what it means to be a family in the Bay Area. Maran appears in conversation with Terry McMillan (*Waiting to Exhale*, *Getting to Happy*) as part of Berkeley Arts & Letters at the Hillside Club (2286 Cedar St., Berkeley) on Wednesday Feb. 22. Ticketed reception at 6:30 p.m., discussion at 7:30 p.m. $15-$25. 800-838-3006 or BrownPaperTickets.com — *Stefanie Kalem*

Ramona Ausubel

To save themselves from the horrors of World War II, residents of a Jewish village in rural Romania secede from the rest of the world, inventing a new reality that buffers them for decades — until it doesn't. That is the construct of *No One Is Here Except All of Us*, Ramona Ausubel's epic poem to the power of storytelling. Ausubel reads at Diesel (5433 College Ave., Oakland) on Friday, Feb. 17, 7 p.m., free. 510-653-9965 or DieselBookstore.com — *S.K.*

Rebecca Walker

On Monday, Feb. 20, Rebecca Walker, *Huffington Post* blogger, daughter of Alice Walker and author of the memoirs *Black, White, and Jewish* and *Baby Love*, appears at Moe's Books (2476 Telegraph Ave., Berkeley) to read from *Black Cool: One Thousand Streams of Blackness*. Walker is the editor of this anthology comprising meditations on coolness by the likes of bell hooks, Staceyann Chin, dream hampton, and Veronica Chambers. 7:30 p.m., free. 510-849-2087 or MoesBooks.com — *S.K.*

Gerald Asher

James Beard award-winner and Culinary Institute of America's Vintner's Hall of Famer Gerald Asher reads from his new essay collection *A Carafe of Red* at Mrs. Dalloway's (2904 College Ave., Berkeley) on Thursday Feb. 16. The book explores European and North American wines in the context of the places they're produced and enjoyed, and through the people who make and drink them. 7:30 p.m., free. 510-704-8222 or MrsDalloways.com — *S.K.*

Oakland. Tue., Feb. 21, 6-7:30 p.m. University Press Books, 2430 Bancroft Way, Berkeley. 510-548-0585. UniversityPressBooks.com.

[illegible]: "Habitat: Bohemia at San Francisco." The consulting ecologist and naturalist for Habitat Potential discusses the work of the environmental consulting Wildcare organization. Thu., Feb. 16, 12:30-1:30 p.m. Oakland Museum of California, 1000 Oak St., Oakland. 510-318-8400. MuseumCA.org.

Kevin Feinstein: "The Bay Area Forager." The founder of the Foraging Society discusses edible wild plants of the Bay Area in the Ecology Center's store. Wed., Feb. 22, 7-8 p.m. ForagingSociety.org. Ecology Center, 2530 San Pablo Ave., Berkeley. 510-548-2220. EcologyCenter.org.

[illegible]: "Power Into Play: [illegible] and Tribute-Paying Troupes at Qianlong Reign." The lecturer from the department of East Asian Languages and Literatures at George Washington University discusses theatres and in the discourse of court culture in Qing China. For more information, CCS@Berkeley.edu or 510-643-6321. Tue., Feb. 21, 4-6 p.m. Institute of East Asian Studies, 2223 Fulton St., Berkeley. 510-643-6630. IEAS.Berkeley.edu.

Louise Mozingo: "Pastoral Capitalism: A History of Suburban Corporate Landscapes." The journalist in UC Berkeley's department of Landscape Architecture and Environmental Planning discusses her new book about the evolution of various features of postwar urbanism in the context of the modern corporate enterprise. Thu., Feb. 16, 6-7:30 p.m. University Press Books, 2430 Bancroft Way, Berkeley. 510-548-0585. UniversityPressBooks.com.

Margreta de Grazia: "Re-orchestrating the English Reformation (and Shakespeare)." A discussion about Shakespeare and more by the Sheli Z. and Burton X. Rosenberg Professor of the Humanities at the University of Pennsylvania. In room 300. For more information, [illegible]@Berkeley.edu. Thu., Feb. 16, 5-7 p.m. Wheeler Hall, UC Berkeley, Berkeley.

[illegible]: "Oakland Is Hella Poppin'." The origin [illegible] discusses the history of the dance. With the performances by [illegible] and more. Wed., Feb. 22, 6:30 p.m. Eastside Cultural Center, 2277 International Blvd. [illegible]. 510-533-6629. EastsideArtsAlliance.com.

Purushottama Bilimoria: "Gandhian Alternatives in African American Civil Rights Movement, W.E.B. Du Bois to M.L. King, Jr., and After." The visiting lecturer discusses the pragmatism of Gandhian [illegible] satyagraha and more. Thu., Feb. 16, 5-7 p.m. Center for South Asia Studies, 10 Stephens Hall, Berkeley. 510-642-3608.

[illegible]: "Who's on King Tut's Family Tree?" The Stanford molecular anthropologist [illegible] discusses [illegible] DNA analysis of King Tutankhamun and other mummies, from which he constructed a family tree. In room 254. Sun., Feb. 19, 2:30-4 p.m. [illegible] Hall, UC Berkeley, Berkeley.

Tony Platt: "New Directions in Oral History: Facing the Past: Legacies of Genocide, Grave Looting, and Culture Wars in CA." The author of *Grave Matters: Excavating California's Buried Past* speaks on California's legacies of genocide, grave looting, and culture wars. In the ROHO seminar room (267). Thu., Feb. 16, 12-1 p.m. Bancroft Library, UC Berkeley, Berkeley. Bancroft.Berkeley.edu.

William F. Banholzer: "The Blood of Information: Feedstocks and [illegible]." The executive vice president and CTO of Dow Chemical Company discusses, among other things, the directions facing biofuels engineering. E-mail [illegible] Berkeley.edu for more information. Thu., Feb. 16, 12-1 p.m. Sutardja Dai Hall, UC Berkeley, Berkeley.

LITERARY EVENTS

Alice Jones and [illegible]: Reading from their works of poetry *Plunge* and *Wild Horses, Wild [illegible]: New and Selected Poems 1971-2010* respectively. Fri., Feb. 17, 7:30-9 p.m. Mrs. Dalloway's, 2904 College Ave., Berkeley. 510-704-8222. MrsDalloways.com.

Arlene Blum: The leader of the first American women's team to summit Annapurna I in Nepal shares stories and photographs from her memoir *Breaking Trail: A Climbing Life*. Thu., Feb. 16, 7-8:30 p.m., free. REI Berkeley, 1338 San Pablo Ave., Berkeley. 510-527-4140. REI.com.

Audre Lorde Birthday Party: With a reflection on the work, art, and life of the poet, activist, and writer. Thu., Feb. 16, 5 p.m. 510-643-5727. [illegible] Martin Luther King Jr. Student Union, Berkeley, Berkeley. 510-643-3985. www.[illegible].org.

Berkeley Arts & Letters: In conversation with Terry McMillan, journalist Meredith Maran presents her debut novel, *A Theory of Small Earthquakes*. Wed., Feb. 22, 6:30 p.m. $15-$25. Hillside Club, 2286 Cedar St., Berkeley. 510-848-3227. HillsideClub.org.

[illegible] Writers Club: With writer Fred Setterberg, author of *Lunch Bucket Paradise: A True-Life Novel*. Sun., Feb. 19, 2-4 p.m., free. 510-238-3134. CWC-Berkeley.com.

Oakland Public Library Main Branch, 125 14th St., Oakland. 510-238-3134. OaklandLibrary.org.

Conversations with Artists: "Husband Blood Wife." Artist and couple Laura and Rafael Ramos Gonzalez on how they live together, work together, and love together. Sat., Feb. 18, 2-3 p.m. Books Inc., Alameda, 1344 Park St., Alameda. 510-522-2226. BooksInc.net/Alameda.

David Sedaris: The *New York Times* bestselling humorist and *This American Life* contributor gives a book discussion and signing and a Q&A. For more information: [illegible]@Berkeley.edu or 510-642-9983. Sun., Feb. 19, 7 p.m. Zellerbach Hall, UC Berkeley, Berkeley. 510-642-9988. CalPerformances.org.

Diesel Book Group #1: Discussing F. Scott Fitzgerald's *The Great Gatsby*. Tue., Feb. 21, 7 p.m. Diesel, A Bookstore, 5433 College Ave., Oakland. 510-653-9965. DieselBookstore.com.

Gerald Asher: Reading from his collection of essays on wine, *A Carafe of Red*. Thu., Feb. 16, 7:30 p.m. Mrs. Dalloway's, 2904 College Ave., Berkeley. 510-704-8222. MrsDalloways.com.

[illegible]: The writer shares Africa history through poetry. Sun., Feb. 19, 3-4 p.m. $5-$10. Firehouse Arts Center, 4444 Railroad Ave., Pleasanton. 925.846.1207. PleasantonArtsFirehouse.org.

[illegible] Carlson: Celebrating the release of her new book, *The [illegible]*. Thu., Feb. 16, 7 p.m. Diesel, A Bookstore, 5433 College Ave., Oakland. 510-653-9965. DieselBookstore.com.

Pam Houston: Sharing her new book, *Contents May Have Shifted*. Mon., Feb. 20, 7 p.m. Books Inc. Berkeley, 1760 Fourth St., Berkeley. 510-525-7777. BooksInc.net/Berkeley.

Peter Selz and Paul Karlstrom: The duo [illegible] *Peter Selz: Sketches of a Life in Art*. Sat., Feb. 18, 4 p.m. Berkeley Art Center, 1275 Walnut St. On Live Oak Park, Berkeley. 510-644-6893. BerkeleyArtCenter.org.

Ramona Ausubel: Discussing and signing her new book, *No One Is Here Except All of Us*. Fri., Feb. 17, 7 p.m. Diesel, A Bookstore, 5433 College Ave., Oakland. 510-653-9965. DieselBookstore.com.

Rebecca Walker: Reading from and discussing her new book, *Black Cool: One Thousand Streams of Blackness*. Mon., Feb. 20, 7:30-9:30 p.m. Moe's Books, 2476 Telegraph Ave., Berkeley. 510-849-2087. MoesBooks.com.

Valley of Shadows & Dreams: View a book on display with photography by Ken Light and text by Melanie Light. Through May 15. Center for Photography, [illegible] Hall, Graduate School of Journalism, Berkeley.

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EAST BAY EXPRESS

BRIEFS

erotic shorts film competition

February 16, 2012 @ Grand Lake Theater

BRIEFS is the *East Bay Express'* Erotic Shorts Film Competition showcasing short works by Bay Area amateur and professional filmmakers. This one night screening showcases the accepted filmmakers who have explored the limits of erotic entertainment while engaging attendees in a liberating experience.

THE GOAL is to create a dynamic, entertaining event dedicated to sexual imagination and cinema where filmmakers and fans can gather to enjoy films that push the boundaries of eroticism.

THE PRIZES

Judges' favorite: $500
Audience choice: $500
East Bay Express staff pick: $500

Thank you for all the excellent entries for BRIEFS.

Director: Terry Furry, *East Bay Express*
Talent Booking for BRIEFS Awards Party
Mane Ortega, *East Bay Express*
Production Partner: OAKUFF
Graphic Design: Elaine Shaw, *East Bay Express*
Master of Ceremonies: Jemie DeWolf
Mighty Wurlitzer Organist: Gordon Pratt
Preshow performance: "Ecstasy in Platinum" with Margie Crews (195? 16mm 2:15) and "A Workout on the Love Muscles" (193? 16mm 11:35), originally scored by the PomOrchestra for the Other Cinema DVD compilation "Xperimental Eros" (2007 othercinemadvd.com/xe.html)

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Kahil Kam, Oakland Underground Film Festival
Cate Freyer, Oakland Underground Film Festival

Grand Lake Theater
Alan Michann, Casey Foster

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>>> SUBMTTED FILMS:
102 minutes of entries

Judges' Bios

Cate Freyer

Design and Outreach Oakland Underground Film Festival

Cate Freyer has a degree in psychology from the University of Houston and has worked in health research for the past 13 years. She is co-director of the Oakland Underground Film Festival, with her founder-partner Kahlil Karn and is passionate about film, storytelling, images, and Oakland. Now and then she is a photographer and graphic designer, with a collection of erotic art that grew from a women's self discovery project that she and a partner worked on in the early 2000s.

Nenna Feelmore Joiner

Nenna received her training in Television through her family run company based in Berkeley CA. She started out as a Production Assistant, for Hirsch Production Company WGBH Boston, and other locally owned Production Companies upon arriving to the Bay Area.

Further steps included Sound Engineering which includes local professional sports teams. Next up was for her to work the camera on small projects and learn from her Uncle how to operate a camera. From then on, Nenna decided it was simple as is her approach to everything in life. Nenna handles her own Production, Directing, Editing, packaging design and distribution through her production company, Feelmore Entertainment. Earning an award for her 1st adult film, 'Tight Places: a drop of color' from Feminist Porn Awards out of Toronto Canada for the most Deliciously Diverse Cast. Her 2nd film, 'Hella Brown: real sex in the city' is out now in Oakland and available in her Adult Gallery Feelmore510.

Kahlil Karn

Founder and Director of The Oakland Underground Film Festival.

Kahlil Karn has been working in the Bay Area film industry for over 10 years. His interest in motion picture technology led him to work as a projectionist first at Fine Arts Cinema in Berkeley then at the Castro Theater in San Francisco. He continues projection work for the Sundance Film Festival, Doha Tribeca and San Francisco International. In 2008, inspired by the culture and character of Oakland he founded the Oakland Underground Film Festival.

Camilla Lombard

Originally drawn to San Francisco to practice law Camilla Lombard now manages events and publicity for Good Vibrations the original clean, well-lit store for sex toys and workshops. She also produces their Indie Erotic Film Festival and international short film competition (www.gv-ieff.org). When not promoting toys for grown-ups and pleasure to the people, she can be found cooking monkeyface eels or rocking with her band Female Trouble. Tonight her bias is clear: whoever makes accordion porn wins.

Regina M. Longo

Regina M. Longo received her PhD in Film and Media Studies from the University of California Santa Barbara and her certificate in Film and Media Preservation from the George Eastman House L. Jeffrey Selznick School in Rochester NY. She has taught courses in film history and theory and film preservation that focus on documentary, amateur and alternative forms of cinema, including erotica and pornography. She was a principle researcher for Mireille Miller Young's forthcoming book *A Taste for Brown Sugar: Black Women in American Pornography*

1. SOS

Director: J F.Dooley
Cast: Johnnie, Erotikim, Glitter Girl, Juliet
Crew / Camera: SKJ
Costumes-Props: Curtis Erasure, ABBA
Running Time: 4:30 **Film Date:** 2001

"Fairy dust leads to a shower JO, making out on the roof, and more shower happiness."

2. AT NIGHT

Director: Ma[illegible]
Cast & Crew: Fra[illegible]
Samantha Turvill, [illegible]
Gerard Uroluolf
Running Time: 11:00 **Film Date:** 2007

"[illegible] the ? [illegible] glowing [illegible] no one seems to be responsible [illegible] actions, begging the question: who is in remote control?"

3. ERECT

Director: [illegible] DeWolf & Jennifer Gigantino
Running Time: 3:15 **Film Date:** 2012

"A Sexy Parody on Pixar's 'UP'"

EAST BAY EXPRESS

BRI

4. SEX {1, 2, 3...}

Director: Ren Dodge & Ashley Cox
Cast & Crew: Ren "motherfukking" Dodge, Ashley "sucks" Cox
Running Time: 1:27 seconds
Film Date: 01/30/2012

"A stop-motion sequence depicting a simple act of sex."

6. SOFT COCK EROTIC MASSAGE

Director: [illegible]
Cast: Jesse Spe[illegible]
Ursula Goulet
Running Time: 8:17
Film Date: Edited January 2012

"Two lovers massage a third love, pushing the boundaries of eroticism."

5. ECHOES of DREAMS

Director: [illegible]
Cast & Crew: Gabu, Evadne & Fei'a
Filmed by Kintaro at Fantasy Ma[illegible]
Music by the Taki Family
Running Time: 14.10
Film Date: 01/11/2012

"Kinky dreams can come true when you wish upon a star!"

7. SAW 69: THE FUCKENING

Director: Natasha DeWolf
Cast: Ms Exxxcentric, Ariel Alley
Crew: Director Editor Natasha DeWolf
Shot by Gabriell
Costumes-Props: Curtis Erasure ABBA
Running Time: 1:45 **Film Date:** 2011

"A sexual parody of the 'SAW' horror Franchise."

EFS

erotic shorts film competition

8. ANCHOR and ANATOMIC

Director: Courtney Trouble
Cast: Robert Would, Quinn Valentine
Crew: Ella Quincy
Running Time: 10:30
Film Date: 9/2011

"Quinn [illegible] and Robert [illegible] sensual, [illegible] filmy scene shot [illegible] Oakland. Watch their bodies press together with big cocks and tit action. These two boys give us filthy, hot chemistry and one of the hottest orgasms in queer porn history. So hot it received a standing ovation at the 2011 Berlin Porn Festival.

10. HELLA BROWN

Director: Nenna Feelmore Joiner
Cast: Altair Shadow AfroDisiac
Crew: Nenna Feelmore Joiner, Casper Ran
Running Time: 15:00
Film Date: 5/29/2010

"Real Sex in the City

9. PEDAL TO PLEASURE

Director: Poppy Cox & Anne Fidler
Cast & Crew: Poppy Cox & Mademoiselle Margo & Reverend Phil as the Man in the Bed
Editing & wardrobe: Poppy Cox
Camera and other support: Liberty Sprocket & Reverend Phil
Music: Chinawoman - 'Keep in Mind',
Celebration - 'Pony'
Running Time: 4:30 **Film Date:** 2001

"In a sleepy town, a woman finds all the satisfaction she needs between her legs."

11. FOREST HUMP

Director: Natasha DeWell
Crew / Editor: Natasha DeWell
Shot by Gabriell
Cast: Dilbert Humphries, Anell Alley
Andy Conda, Sissy DeWell
Running Time: 2:23 **Film Date:** 2011

"A sexual parody of 'Forest Gump.

12. HAPPY ENDING

Director: [illegible]
Crew: Cinematography: David Harris Sound Recording: [illegible]
Original Score: Ben Euphrat
Production/Art Department: Lauren Shorovsky, Gene Mocsy
Running Time: 4:30 **Film Date:** 2001

"A lonely businessman seeks comfort from the back pages of a newspaper

13. NEUROTICA

Director: Dan[illegible]
Cast & Crew: Jose Munoz, Lisa Sims, Bryce Dabari, Madeline Hess, Tony Sampedro, Steve JAEGER, Daniel Estandian, Daniel Kennard
Running Time: 12:06
Film Date: 01/2012

"A truth that has omitted itself for far too long is revealed, somewhere between waking and dreaming.

14. SAFE

Director: [illegible]
Cast: Judy [illegible]n & David Weiss
Crew: Written & Directed by Jamie DeWolf, Shot by Michelantony
Edited by Michelantony & Jamie DeWolf
Running Time: 8:53 **Film Date:** 2010

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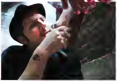

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AQUARIUM AGE

AWAKE OR DREAMING?

For the week of February 15-21, 2012

By Raffee Finn

Don't be surprised if your psychic cilia quiver with intensity this week — all the extra features of your personal intuitive antennae are likely to be working overtime in an effort to cope with a highly sensitive environment. Celestial interactions are stirring deep pools of psyche, and because those pools contain imprints from previous experiences, confusing memory for reality is probable. But it's not just projection that dominates perception. Dreams and other inspired stories of the soul could have a visceral effect that makes it easy to mistake fiction for fact and illusions for actualities. Being able to recognize nuance is also essential, especially when handling tender situations. The inability to distinguish degree or tone could cause some of us to get lost in space, freeze from anxiety, or feel a deep sense of dislocation. Fortunately, the planets support staying grounded in the midst of this hypersensitivity, no matter how expansive our personal or collective altered states might be.

Neptune is the main contributor to this week's sensitive slant. On February 3, it moved into Pisces, its Home Sign, a position that amplifies the quality of empathy shared by both Neptune and Pisces. It also enhances that Piscean capacity to feel the deeper pulse hidden beneath the beat of surface reality. On February 19, the Sun also moves into Pisces, where it forms a conjunction with Neptune for the first time in approximately 150 years. Of course, Sun/Neptune conjunctions have happened in other Signs over the course of Neptune's 165-year orbit around the Sun (and therefore around the zodiac belt), but a Sun/Neptune conjunction in Pisces hasn't happened since 1861. It's a significant astral moment that has the power to stimulate a deep desire for mystic reverie. But be aware that this conjunction can also quicken a susceptibility to suggestion. Be careful who and what you watch or listen to — you just might find yourself indiscriminately parroting the most recent input.

Saturn trines Neptune, and because Saturn's natural tendencies lean toward the sober assessment of almost all situations, it can help for you to tether some of the more imaginative (dare I say "spacey"?) Neptunian musings. Use Saturn's practical and pragmatic sensibility to keep your feet on the ground.

But no matter how strong Saturn's pull might be, Neptune's undertow is sure to be stronger. First, Mercury is also conjunct Neptune until Friday, a configuration that skews minds toward an overactive intuition that can be easily distorted by projection and fantasy. (Mercury and Neptune are both infamous as astro-tricksters.) And second, by Tuesday, a new Moon in Pisces hits the reset button on emotional sensitivity, a condition that could send already overactive psychic cilia into spasm.

The good news is that there is nothing pernicious about these Neptunian and Piscean currents. The only downside is the potential to get lost in the Dreamtime, and that's only a problem if you need to function in real time.

If you know your Ascendant and/or your Moon Sign, read that, too.

ARIES Pay close attention to all your dreams — sleeping or waking — and while you may not be able to actualize all of these images and visions, simply stretching your imagination will stimulate a vital creative process.

TAURUS Allow your spiritual longing to open a new frame of reference. I'm not suggesting that you abandon your beliefs. I'm simply advising you to contemplate how to deepen the mystical component of your practice.

GEMINI Anticipate career vistas to open up and broaden your perspective on what's possible. Pay particular attention to the still unrealized potential you have, for either developing new projects or expanding existing ones.

CANCER Because you're innately intuitive, the current emphasis on mystic states is likely to feel familiar, and in some situations really comfortable. Enjoy this expansive feeling, and allow it to deepen your devotional practices, whatever those may be.

LEO Feel the inexorable pull of transformation and you'll experience an intuitive understanding of where and how your attitude needs to shift. Then, continue on that journey by noticing how behavioral changes could facilitate a personal revolution.

VIRGO Open to an influx of information about all of your partnerships, personal and professional, and as you do, be aware that the data is not about making judgments — it's about learning to feel the undercurrents and riding them skillfully.

LIBRA "Follow your bliss" is a cliché, but like all clichés, it contains a potent drop of wisdom. Contemplate your work and career challenges through a lens of what would bring you joy, and then make your decision.

SCORPIO Rather than resist your romantic fantasies, open to their power. It doesn't matter whether these musings are actual or imagined; what's important is that they stimulate your enthusiasm for life.

SAGITTARIUS A profound longing for peace and quiet could motivate you to cancel several social obligations. But because this desire isn't going to end anytime soon, it's essential to strike a balance between your internal and external needs.

CAPRICORN Be clear, precise and direct as you communicate your concerns, and you'll avoid being misunderstood. Once you've made your case, relax into creative endeavors, especially personal musings expressed through poetry, music, or art.

AQUARIUS You can throw financial caution to the wind or use these intuitive currents for greater insight into how to handle your resources. Sounds like a no-brainer, but getting and staying real about money is seldom simple.

PISCES Staying grounded in the midst of such magnificent forces of fantasy won't be easy because the Dreamtime affects every area of your life. Begin by acknowledging the need to dream, and then allow your dreams to deliver the necessary information. ●

For More Info

Raffee Finn specializes in Transformational Astrology. For readings, call 1-888-937-9284, write P.O. Box 343, New York, NY 10025, visit AquariumAge.com or e-mail Raffee@AquariumAge.com. Copyright © 2012 by Raffee Finn

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The foie gras daikon is fine eating, but due to state law it will only be available for another few months.

THINK YOU KNOW IZAKAYA?

Berkeley's Kiraku offers a fresh look at the popular Japanese cuisine

By Jesse Hirsch

A little college math: At Kiraku, Berkeley's newest izakaya restaurant, you can get four rice crackers, each topped with a smear of brie and a daub of pickled wasabi, for five dollars. Across Telegraph Avenue at Pasta Bene you can get a huge trough of spaghetti and meatballs or a Flintstones slab of beef lasagna for just two dollars more. If you're a cash-strapped co-ed, where are you headed?

Kiraku makes no secret of setting its sights beyond the UC Berkeley crowd. The only reason the husband-and-wife team of Daiki and Sanae Saito settled on this dorm-friendly location — between Blake and Parker streets, almost next door to Japanese restaurant Norikonoko — was cheap rent. Given their druthers, they'd be in Mountain View, home to a large swath of Japanese ex-pats, or San Francisco, where new izakayas dot the landscape with the near-ubiquity of sushi joints and pizzerias.

Here in the East Bay, this style of booze-backed populist dining has a handful of champions but not much of a fleshed-out scene. Clearly the Saitos think Berkeley needs some schooling on izakayas: A menu board out front patiently gives the Cliffs Notes description (bar snacks, small plates, and laughter) and their awning uses the wine-worthy shorthand "Japanese Tapas."

But though you may be clear on izakaya elementals, Kiraku makes frequent detours. Daiki Saito, who spent ten years cooking at a French restaurant in Tokyo before moving to the States in 2007, picked up some vestigial continental kick. Balsamic reductions, foie gras, garlic, and gorgonzola are peppered into Kiraku's long-form menu and the foraging doesn't stop in Europe. Saito also throws in Korean and Chinese accents because, well, that's what he enjoys.

"Really, izakaya food is whatever the chef thinks will be good to drink with," said Sanae Saito. "There are no rules."

At Kiraku there are also no skewers. The Saitos stock some izakaya staple foods — deep-fried chicken *karaage*, edamame, pickled everything — but yakitori isn't their thing. If you're looking for grilled stuff on a stick, head to Ippuku or B-Dama.

Kiraku
2566 Telegraph Ave., Berkeley
510-848-2758 or KirakuBerkeley.com
Hours: Wed.-Mon. 5:30 p.m. till late
Reservations accepted
Cash, all major credit cards

Sample Menu

Corn Tempura	$7
Fried Eggplant in Miso	$6
Foie Gras Daikon	$15
Grilled Black Cod	$12
Yaki Udon	$8

There are lots of obscure pickled goodies on the starters section of the menu but sadly these are not house-made: they're Japanese imports, trucked to Kiraku via South San Francisco. I still couldn't resist trying one item — a lavender tangle of raw fermented firefly squid, more notable for the disarming pop of innards on the tongue than for the flavor, a low-key sesame tang.

On the fried section skip the standard issue *karaage* and *agedashi* and try something new like corn tempura. These sweet corn niblets, haphazardly formed into nutty little packs, are a Kiraku original. The kernels stay cool and juicy inside a searing tempura shell, steeped in oil and dusted with green tea salt. The menu also has a pair of tall, skin-on eggplant rounds, fried and doused in sweet miso gravy. A crème brûlée crust is formed on the exterior: poke your spoon through for the steaming hot porridge within.

Buta kim is a fried egg atop thinly sliced sautéed pork and kimchi in a sizzling sauce of red chili and fermented soybeans (one of Kiraku's interspersed nods to spicy Korean fare). In another fiery dish, incredibly tender, slow-stewed beef tongue and eggplant cubes are served in a tomato-based pepper sauce.

For those willing to shell out a few more bills, try the fascinating foie gras daikon. Atop a large shimmering mound of stewed daikon are a few precious pieces of crisp-edged foie, doused in stinky miso sauce. It's an ideal marriage, pairing the daikon's studied neutrality with the pâté's silken riches. (The miso is superfluous.) Note: If conscience allows, try this one before California's foie ban goes into effect July 1.

In another high-end offering, *sake kasu*, a rice-based byproduct from the sake fermentation process, is drizzled over thin servings of grilled black cod. *Sake kasu* has a musty flavor with a touch of sweet, teasing some playfulness out of the austere, fatty fish.

Saito also shows spunk with the *yaki udon*, where traditional tube noodles are dressed in basil pesto, tossed with trumpet mushrooms and wasabi-marinated octopus, then topped with dried bonito flakes. This unlikely dish worked: the wasabi gave a little rocket fuel to the mild pesto, with the mushrooms slices adding textural balance. The fish flakes acted more as an aesthetic flourish than a flavor additive.

If the *yaki udon* reveals the chef's skill at unlikely combos, sometimes the merriment gets out of hand. The staggering pork belly "omelet salad," a Saito invention, was essentially a puffed-out omelet enveloping a few thin shavings of sautéed pork belly and a massive amount of raw cabbage filler. With Japanese pancake sauce and mayo squirted on top, this one felt like a failed late-night "what's in the fridge?" experiment.

Speaking of late nights, Kiraku's predominantly Korean and Japanese clientele gets re-tooled after nine or ten every evening. Local chefs have started making Kiraku the destination for their rowdy post-shift bacchanals, often keeping the kitchen humming until 2 a.m. And who can blame them?

Combined with Asahi on tap and sake at all price points, Kiraku offers a menu with broad scope and quirky appeal. Not everything works, but you'll never get bored sampling items like New Zealand deer sashimi and roasted tea blancmange. Besides, even the lesser items sparked unplanned conversation (possibly enhanced by the drinking).

A final word to the wise: Don't lose track of your spending. Like at most izakayas, you're meant to linger for several hours, alternating between drinks and food and doing your part for the collective din (Kiraku is not quiet). It's relaxed and convivial, making it easy not to notice the financial hurt you've racked up by night's end. Before you know it, you'll be pounding budget Alfredo with the undergrads across the street. ●

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WHAT THE FORK

CAFE INTERMEZZO, RALEIGH'S TO RE-OPEN ... IN TENTS

Plus a study recommends overhauling the Oakland schools lunch program

By Jesse Hirsch

After a massive Telegraph Avenue fire destroyed Café Intermezzo and Raleigh's, many feared the worst. But Oakland architect Kirk Petersen unveiled some quirky plans last week to open a tent-and-trailer version of both restaurants, potentially for the next two to three years.

In a setup that resembles something between a M.A.S.H. triage unit and the Proxy project in San Francisco, three shipping-container kitchens would operate under canopy tents on the old Sequoia Building location at Telegraph and Haste. Raleigh's and Cafe Intermezzo would each run a kitchen, and an upscale pizzeria called Gabriella, which was already in the works, would take the third shipping unit.

The three restaurants are all permitted for food, beer, and wine, so the City of Berkeley only needs to sign off on temporary use permits. Petersen, who is working for property owners Greg and Kenneth Ent, said he's "a veteran of the Berkeley permitting process" and is fairly confident the plans will be approved.

In the proposal, all three tent restaurants would have glassed-in, greenhouse-style walls, as well as picnic tables with umbrellas outside the tents. A beer garden in San Francisco's shipping container pod has proven wildly popular; this setup could have similar allure.

The project is distinguished from Proxy SF by its element of urgency, however. Proxy is whimsical and experimental, created primarily because there's a temporary parcel of vacant commercial space. In Berkeley, the project is part of the healing process, an ad hoc solution for restaurants that can't afford to stay closed for years. A commenter on Berkeleyside, which broke the story earlier last week, pointed out that Santa Cruz businesses operated out of tents for more than two years after '89 earthquake.

Petersen just hopes Berkeley customers will give this bold concept a shot. "It's a fascinating project, but it's very hard to portend if it will have appeal," Petersen said. "I'm sixty, so I don't spend a lot of time at campus hangouts; is this something kids will like?"

If approved, the tented restaurants could be operational by May.

Study: Overhaul School Lunch

School lunch reform is a hot-button national topic, with reformers like Michelle Obama and Alice Waters counterbalanced by budget cuts and food industry lobbyists. Amidst all the storm and drang, a comprehensive local study of the Oakland Unified School District's lunch program was recently released, and it concluded that it's in dire need of an overhaul.

The site's future home? Jesse Hirsch

OUSD serves 37,000 meals daily and 6.6 million meals each year; some students are fed five times a day. Key among the study's findings was that the district's kitchen facilities and equipment are woefully inadequate to keep up with this level of service. For instance, the chief central kitchen at Prescott Elementary School was designed to prepare 8,000 meals a day, but it is currently preparing 20,000. Prescott is one of three off-site kitchens that prepare almost three-quarters of the district's meals.

On a positive note, the study found that the OUSD had exceeded the USDA's dietary guidelines. However, as the federal policies themselves need to be reformed, the study suggests Oakland could still use a nutritional overhaul. In keeping with the beliefs of OUSD Nutrition Services Director Jennifer LeBarre, the report recommends cooking 60 percent of all meals from scratch, avoiding high-fructose corn syrup and trans fats, and sourcing produce organically and locally.

The study, a joint effort of the Center for Ecoliteracy and the Oakland Unified School District, was the result of more than a year of analysis. Rather than focus on one small area of the district's food system, "Rethinking School Lunch Oakland" took a holistic approach, reviewing ten components that provide a fairly thorough portrait, from finances to marketing.

LeBarre and the Center for Ecoliteracy presented the study to the Oakland school board, and are now hoping for some real-world change. First on their wishlist is the creation of a 44,000 square-foot central commissary, a facilities upgrade to create seventeen from-scratch cooking kitchens, the designation of fourteen "community kitchens" that can be used by outside groups, and the creation of a 1.5-acre farm to grow produce for the district.

LeBarre said initial feedback from the school board has been largely supportive, and OUSD superintendent Tony Smith has long been an advocate of school lunch reform. She said the proposed changes would be tied into the district's facilities master plan.

Zenobia Barlow, executive director of the Center for Ecoliteracy, said this study was coincidentally well timed, considering the national focus on diabetes and the childhood obesity epidemic. "I'm kind of ambivalent about needing a diet-related epidemic to get something done," she said. "Yet I can't deny how exciting it is that we may be able to implement significant changes here."

An executive summary of the study is available at EcoLiteracy.org. ●

Jesse.Hirsch@EastBayExpress.com

This column is culled from our blog of the same name.

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867 Island Dr. Ste. C-2, Alameda, 510-749-0460. Some of the freshest, most elegantly prepared sushi in the East Bay can be found in a strip mall in southern Alameda. The owner and chef, a Kirala former partner, charms everyone who walks through the door with his sunny disposition and sophisticated palate. Most eaters will want a few classic entrées. Everyone else should make a meal from the specials board, which features creative, seasonal dishes and the catch of the moment. $-$$

B-Dama
4301 Piedmont Ave., Oakland, 510-420-1977. In 2003, Chikara Ono helped open perennially jammed Geta Sushi with his brother-in-law. But Ono hung up his sushi rolling mat to open B-Dama, which offers one of the few authentic izakaya experiences in the East Bay. The wide-ranging menu includes yakitori: little skewers of chicken (including bits like skin, hearts, and cartilage) grilled over charcoal, and a diversity of other dishes, from sunomono (salads) to stewed things, like the gyusuji, beef tongue cooked over the course of two days until the texture's like velvet. Some of the portioning seems out of scale, and the tiny space isn't super-comfortable, but for anyone seeking to experience some six-hour simulacrum of Japanese pub drinking, B-Dama's the place. $$

Cha-Ya
1686 Shattuck Ave., Berkeley, 510-981-1213. Zen temple cuisine — shojin to those in the know — is strictly vegetarian, with architectural arrangements of land and sea veggies whose subtlety, sauced and unsauced, blasts any fears you might have about boring blandness. Chef-owner Atsushi Katsumata was trained in Japan. His menu includes shredded-vegetable and soba salads, satisfying noodle soups, and sushi. The juicy shiitake-like gyoza positively burst with flavor. $$

Drunken Fish
3534 Lakeshore Ave., Oakland, 510-834-1912. You'd be hard pressed to find a more striking American baroque approach to sushi than the one at Drunken Fish. The names of its special rolls — Spicy Crunchy Roll, Volcano Rolls, even a Shrek Roll — are almost as creative as what the sushi rolls contain, which can include four or five types of fish as well as Sriracha sauce, tempura bits, or a mondo mayonnaise. (You can get a sample plate of tuna sashimi, too.) Drunken Fish also wins style points for its artfully arranged room. $$

Edoko
1700 University Ave., Berkeley, 510-843-3700. If you believe that sushi buffets are not an abomination but a fantastic bargain — all the costly salmon, prawns, eel, flying fish roe, and exotic seaweed you can eat for less than twenty bucks — then Edoko is your home away from home. And bounteous is the whole point here. Regulars comprise most of the clientele, lingering casually and often for hours on end over sushi, sipping and feasting amid whimsical funky decor that evokes your fun-loving uncle's beach bungalow. The all-you-can-eats also include soup, salad, fried fish, chicken teriyaki, tempura, noodles, fried rice, stir-fried veggies, side dishes, and dessert. On weekend nights, for a few dollars more, sashimi enhances the spread. $$

Genki
1617 San Pablo Ave., Berkeley, 510-524-1466. With creative sushi sliced to perfection, delicious tofu, and specials like rolled abalone, Genki draws a loyal crowd of neighbors and regulars. Go early — it opens at 5:00 p.m. every day, and the service tends to break down by 7:00. $$

Ichiro
4[illegible]th St., Oakland, 510-452-1994. Ichiro Kanzo's bare-bones sushi restaurant keeps astonishing people with just how good — and generous — the chef is. A two-foot lunch combo may fill up your table, and he slices his sashimi so thick you're shocked it still melts in your mouth. He may not offer dozens of varieties of rare fish, but everything, from the fat American spider rolls to the ultra-classic chirashi (bowl of seafood over sushi rice), is gorgeous. Low prices let you splurge on the eighty-plus sakes in his coolers. $-$$$$

Ippuku
2130 Center St., Berkeley, 510-665-1969. Striking Japanese izakaya in recycled wood and raw concrete serves an impressive selection of shochu and small plates of exquisite grilled meats and veggies and other tasty snacks. Opt for the juicy, smoky chicken gizzards, quail, pork belly on shiitake, or crab croquettes, hit the onion tempura, or lotus root stir fry. The green tea soft serve sundae with mochi and red bean paste is the ideal meal-closer. Hip yet friendly setting features shoes-off kotatsu dining areas and authentic Japanese bathrooms. Tiny, pricey portions. $$$

Katana-Ya Ramen
10546 San Pablo Ave., El Cerrito, 510-528-0678. No, not that stuff that costs 99 cents and comes out of a bag with tiny packets of MSG. Katana-Ya Ramen, a family-owned joint in a tiny strip mall, does ramen the old-fashioned way — in huge bowls filled with plentiful, chewy fresh noodles and stuff like roast pork, seaweed, fish cake, and corn. The restaurant's full-service menu (sushi, grilled meats, tempura, plus twelve more pages of items), reads like an encyclopedia of popular Japanese food, giving you months and months of dishes to try. $-$$

Kirala
2100 Ward St., Berkeley, 510-549-3486. Chic, lovely Kirala is a godsend for pickers and grazers. Not only does it serve some of the East Bay's freshest, thickest sushi, but the robata grill puts out close to fifty kinds of skewers — from scallops to corn on the cob. And the sake list has been compiled by connoisseurs for connoisseurs. The only downside? The wait: Kirala's already so packed from open to close that they don't take reservations. $$

Manpuku
2977 College Ave., Berkeley, 510-848-2536. Skinny little Manpuku is a little bit country, a little bit rock 'n' roll. Locals pack in for inexpensive, homey Japanese standards — noodles, teriyaki dishes, curries, and sushi. Bento boxes with specialties like pork katsu and teriyaki salmon hold enough food to stuff a sumo wrestler. At lunch, the refrigerated case of prepackaged sushi and salads empties out fast. $-$$

Mitama
3210 College Ave., Berkeley, 510-652-4137. If sushi joints were high school students, Mitama would be the shy art geek that all the hipster English girls had crushes on. This quietly chic restaurant, with its buttery walls and clear-plastic sculptures, looks more Berkeley than Japan. Some of the dishes, like the macaroni potato salad and asparagus with sesame, are extensions of Japanese food we're accustomed to, while others, like the colorfully named American sushi rolls and battered strips of nori, are as bizarre as they come. $$-$$$

Norikonoko
2556 Telegraph Ave., Berkeley, 510-548-1274. Slide open the wood-paneled door to step into that funky, family-run restaurant that serves some of the East Bay's most authentic Japanese food. Tempura and udon are just the start of a menu that includes less-familiar dishes like grilled rice skewers, mountain potato, and grilled fish marinated in sake. Every component of of the bento-box dinners is filled with tiny, immaculately arranged compositions of pickles, salads, braised vegetables, and sculpted rice. And the staffers treat you like one of their own. $$-$$$

O Chamé
1830 Fourth St., Berkeley, 510-841-8783. Simple, sublime Japanese dishes are served with robust California-Mediterranean accents at this venerable Berkeley destination. The creamy, smoky [illegible] with braised leeks is an ideal meal-opener; the ever-changing entrée menu might include delicately grilled sturgeon with a cornucopia of chard, peppers, and mushrooms or chopstick-tender skirt steak with braised spinach and earthy portobello mushrooms. A half-dozen fragrant, revivifying noodle bowls are served as well (the roasted oyster-seaweed-daikon variety is especially comforting). Get the salty-sweet caramel balsamic gelato for dessert. Impressive boutique wine and sake list; handsome Tuscan setting. $$$

Ozumo Oakland
2251 Broadway, Oakland, 510-286-9866. Within two months of its opening, this counterpart to an SF Japanese eatery established itself as O'Town's sleek new locus of power dining. The concept (sushi and robata bars, fancy rooms, and a pumping lounge) hews closely to its San Fran sibling, with one exception: Here, in a vast Uptown corner space, the emphasis is on izakaya, traditional sake-bar small plates. That's good news for inveterate grazers and the budget-conscious alike. You can hang out at the roomy oak bar in high-style surroundings for a happy hour that starts at 4:30 and never ends. Don't miss the meaty morsels (each only four bucks) from the charcoal-fired robata. $$-$$$$

Ramen House Ryowa
2068 [illegible] Ave., Berkeley, 510-883-[illegible]. This small, industrial-chic ramen house is filled with Japanese students reading manga as they hunch over their bowls of noodles. Ryowa specializes in an air-enriched Kobe-style ramen: huge bowls of meaty pork stock filled with crinkly, chewy noodles and slices of tender pork (yes, there's a vegetarian ramen, too). The only side dishes, gyoza and fried rice, are both worth a couple of extra bucks. Service can be a little confused. $

Sushi King
1651 Park St., Alameda, 510-523-9888. It's minuscule and easy to overlook, which may be why this four-seater buried in Park Street's upscale foodie mall seems like such a great find. Most of the stuff is takeout, either prepacked or rolled to order. And though it might seem that you've seen those mango-stuffed, tobiko-speckled sushi rolls before, the better-than-average quality of Sushi King's seafood can make a Crazy Monkey Roll taste, well, better than average. Great selection of hand rolls, too. $$

Yoshi's Oakland
510 Embarcadero West, Oakland, 510-238-9200. Shotaro Kamio (call him Sho) has a dual identity. The chef champions both Japanese tradition and a style of nouvelle cuisine he calls "so nuke," adding sizzle to a place that has served as snack bar for the adjacent jazz club. The sushi is just okay, but Sho's nouvelle dishes excel. Broiled on sake-soaked cedar (to approximate Japanese charcoal), the kurobuta pork chop is fierce. And barely smoked scallops splattered with truffle oil have the soft fire of vintage Miles. $$$

Yume Sushi
1428 Park St., Alameda, 510-865-7141. A meal at this tiny, hidden counter-style restaurant is like eating in a treehouse. The locals would love to post a "Keep Out, Outsiders" sign on the door, but instead they'll content themselves with the fact that you may never find it. Inside, the owner slices generous slabs of fish and proffers beers and a big menu of small plates like cod [illegible], soy-braised tuna, and potato croquettes. $$ ■

RECENTLY REVIEWED

Pikanha's
2 W. Richmond Ave., Richmond, 510-237-7585. You'll need to get a plan for a full night at Pikanha's, the East Bay's only continuous-service Brazilian churrascaria. For an outrageously affordable fixed price, a fleet of revolving waiters carves you up nearly a dozen grilled meats at a breakneck pace. A few tips: Skip the hot buffet, drink plenty of water, and eat a little salad with your roast. The meat comes from predictably murky sources, and there's a lot of inconsistency from cut to cut, but at these prices you should expect more of an adventure than a gourmet meal. $$

Red Buffalo
2031 Market St., Oakland, 510-832-8822. Deep in West Oakland's Ghost Town neighborhood sits this mysteriously excellent takeout spot, a mix of bulletproof glass and old-timey kitsch decor. The wings are moist, tender, and full of meaty flavor, not to mention large for a standard broiler hen. The sizzling hot wing, made with a combo of Trappey's hot sauce and fresh jalapeños, bowls you over with its intensity. The smoky chipotle wing is also a scorcher, with a brilliant vinegar in the sauce. Both hot wings have pepper pieces embedded in the skin, a nod to thoughtful preparation. The menu also includes a range of Philly cheesesteaks and a deep-fried Twinkie with chocolate and strawberry dipping sauce. $

Wing Town Cafe
1462 High St., Oakland, 510-842-3511. Fruitvale's Wing Town Cafe is a small family-owned wingery tucked into a ramshackle shopping plaza anchored by a Mi Pueblo supermarket. They may not offer pasture-raised, organic meat, but the fresh, not frozen chicken doesn't give off any strange chemical artifice. The meat runs a little dry, but the skin has a pronounced crispness, browned on the edges. Lemon pepper is the top seller, but the hot wing is solid, and the house wing, "Oooh Weee!" is a custom blend of hot sauce, a thick molasses barbecue, and garlic: interesting if not entirely successful. $

Lin Jia Asian Kitchen
[illegible] Lakeshore Ave., Oakland, 510-835-[illegible]. Mason Lam worked at her parents' Chinese takeout restaurant in Hayward for fifteen years, biding her time until she could open a shop of her own. Using Mary's chicken, Niman beef, organic produce, and no MSG, Lakeshore's Lin Jia is the result: a Chinese restaurant with globetrotting influences from Japan, Korea, Vietnam, and Thailand. Everything is fresh and handsomely prepared, and you won't feel the bloat of cheap takeout, but too-clean Lin Jia sometimes feels lacking in passion. Make sure to order the ethereal wonton soup and the Kau Kau, a deconstructed pork bun. $$

Potala Organic Cafe
1045 San Pablo Ave., Albany, 510-528-[illegible]. Potala Organic Cafe dispels even firmly held beliefs about the flavorlessness of macrobiotic food. Chef Tenzin, a fifteen-year veteran of Shangri-La Cafe in North Oakland (formerly Manzanita and Organic Cafe) is co-owner and he's branching out from the stripped-down cuisine of his past. Everything is organic and vegan, and besides a few potato and beet digressions also largely macrobiotic. More importantly, the food has flavor, with seasonings like basil, ginger, and garlic making the healthful fare more user-friendly for the uninitiated. Similar to Shangri La, the rotating daily menu is an affordable prix fixe, with a balanced range of grains, soups, desserts, salads, and cooked veggies in each meal. $

Bette's Oceanview Diner
1807 Fourth St., Berkeley, 510-644-3230. In a former industrial district that was given a dazzling new lease on life, Bette's sends typical diner cuisine into the stratosphere. A jukebox and shiny counter bespeak the 1940s, and Philadelphia scrapple and corned beef hash are popular. But FDR never tasted anything like these soaringly fluffy soufflé pancakes or the lightly fried cod fillets served on open-faced baguettes with house-made tartar. Expect consistency: most menu items and preparations have been the same since Bette's opened in 1982. Bette's wait times can be brutal, so bring a book and a sense of humor. $$

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LAST CALL

TO PROTECT AND SERVE

Self-referentialism and specialness at The Warehouse

By Ellen Cushing

People occasionally ask me if it's hard writing about bars week after week, and the (completely asshole-ish, embarrassingly bratty-sounding) truth is that sometimes, it really is. Because what makes a bar good or bad is almost always completely subjective and almost never explicable in words: it's the feeling (or not) that you're in a place where people are happy, and that's often something better experienced than described. In that sense, and with apologies to Tolstoy, all good bars are alike, even if they're different in their alikeness — and most bars are good bars, lovable at least to the people who love them and unfrequented by the people who don't. Even if all bad bars are bad in their own ways, picking on the outliers or quibbling about interior design or music selection or the ins and outs of mixology may make for spicier copy, but it doesn't much make a difference.

On Saturday, I went to The Warehouse, a cop bar near Jack London Square. Outside, it looks like a two-story house save for signage. Inside, it is clean and cozy and surprisingly big, with a shuffleboard table, several TVs, a jukebox, various other amenities, and about a dozen round, dark-wood tables. The liquor selection is deep and cheap, the kegs taste fresh, and the bartenders are unduly friendly. The Warehouse has, over the years, hosted live music and various charity events a few nights a week; it's also come to be known as a solidly respectable restaurant in its own right, with a menu of pub-grub standards like burgers and wings. Altogether, by virtue of its cop-bar-ness and in a frustratingly impossible way to explain, The Warehouse is the type of place that is broadly, pleasantly unspecial to most people, but singularly, specifically, palpably special to the cops, firefighters, nurses, and other uniformed types that make up the bulk of its clientele. Seemingly every vertical surface is papered with badges from agencies near (Oakland, mostly) and far (Maryland?) with framed photos, posters, and signed T-shirts. Along the north wall is a chilling, tasteful mini memorial to officers lost in the line of duty: a helmet and boot mounted somberly on the wall.

These are heady times for the OPD, to be sure: Over the past six months and in the wake of Occupy Oakland, our city's cops have been publicly chastised, spit upon and screamed at, and made the unwitting enemy in a war that, from my view at least, looks to be intractable. But, like most of us, they're just looking to do their jobs well and spend their free Saturday nights in a place where people are happy. Like bars, they are mostly good, but it's the bad ones that get noticed. The Warehouse is a place where quiet goodness gets its due. ●

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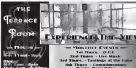
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FOOD & WINE

CULINARY & WINE

Celebrator Beer News 23rd Anniversary Brewer's Party With pours from more than 37 breweries, catering by Emergency BBQ, raffle by [illegible] Berkeley Brewsters, and more. Sat., Feb. 18, 4-8 p.m. $50-$70. Celebrator.com/anniversary2012. Trumer Brauerei, 1404 Fourth St., Berkeley. 510-526-1160. TrumerInternational.com.

Everyone Eating Conference With Marion [illegible] and workshops in sustainability, urban farming, [illegible], and more. Presented United Poultry Concerns and others. Sat., Feb. 18, 8 a.m.-6 p.m. free-$10. 415-448-0058. UPC-Online.org/Forum/2012. Martin Luther King Student Union, UC Berkeley Sproul Plaza, Berkeley.

Dark and Delicious With wine from more than 35 Petite Sirah wine companies and food from 30 [illegible] and Bay Area [illegible]. Fri., Feb. 17, 6:30-9 p.m. $55-$65. 877-899-0709. PSILoveYou.org. Rock Wall Wine Company, 2301 Monarch St., Ste. 300, Alameda. 510-522-5700. RockWallWine.com.

Decoction Coffee + Stories [illegible] South Indian-style brass filter "decoction" coffee in a traditional [illegible] and listen to Indian [illegible] music on vinyl. Wednesdays, 8-11 a.m. Celebrate through Feb. 29. $3-$5 donation. Subterranean Arthouse, 2179 Bancroft Way, Berkeley. SubterraneanArthouse.org.

East Bay Brew Fest With unlimited samples from East Bay breweries. Thu., Feb. 16, 5-8 p.m. $20-$35. EastBayBrewFest.Eventbrite.com. Pyramid Alehouse, 901 Gilman St., Berkeley. 510-527-9090. PyramidBrew.com.

Fenestra's Barrel Tasting Weekend With tastings of un-released wines right from the barrel, [illegible], and more. Feb. 18-20, 12-5 p.m. $10. Fenestra Winery, 83 Vallecitos Rd., Livermore. 925-447-5246. FenestraWinery.com.

Food 'N' Market Revolution Phat Beets Oakland hosts a workshop series in the market's [illegible] tent, with weekly lessons in varying topics like homemade food preservation. Saturdays, 11 a.m.-noon, free. PhatBeetsProduce.org. North Oakland Farmers Market, Arlington Medical Center Parking Lot, Oakland.

Goat-Cheese Demo and Tasting With a lesson and demonstration on the cheesemaking process, culminating in free samples of fresh chevre. Bring your own crackers. For more information: 510-544-2233 or TRAnnell@EBParks.org. Sun., Feb. 19, 2 p.m., free. Tilden Park Little Farm, North End of Central Park Drive, Berkeley. 510-544-2233. EBParks.org/Parks/tilden.

Late Night Little Bites With [illegible] ("little bites") including pizza-and-cheese [illegible] and fried plantains with [illegible] at happy-hour prices, along with specialty [illegible], cocktails, wine, and beer. Thursdays-Saturdays, 9-10:30 p.m. Bocanova, 55 Webster St., Oakland. 510-444-1233. Bocanova.com.

[illegible] Tap-[illegible] With Oakland California brewers including Eagle Rock, [illegible], Ladyface, Clementine, Kinetic, [illegible] City, and more. Sat., Feb. 18, 2 p.m., free. Beer Revolution, 464 3rd St., Oakland. 510-452-2337. Beer-Revolution.com.

Make Dumplings Learn how to cook [illegible] with Chef Peter [illegible]. With wine, [illegible], 20 percent off that evening's dinner at TOAST, and a [illegible] of [illegible] to take home. Sun., Feb. 19, 4-6 p.m. $40. TOAST.Eventbrite.com. TOAST, 5900 College Ave., Oakland. 510-658-5400. TOASTWineLounge.com.

Mardi Gras Celebration A New Orleans-style celebration with $5 Hurricanes, jambalaya, gumbo, and other late specials, and live music by the Craig Caffall Blues Band. Tue., Feb. 21, 4 p.m.-midnight. Miss Pearl's Jam House (at the Waterfront Hotel), One Broadway at Jack London Square, Oakland. 510-444-7171. MissPearlsJamHouse.com.

Meet the Brewers With [illegible] brewing, Ale Industries, and [illegible]. Thu., Feb. 16, 6 p.m., free. Beer Revolution, 464 3rd St., Oakland. 510-452-2337. Beer-Revolution.com.

Meet the Brewers With Coronado Brewing, Moonlight Brewing, and The Bruery. Fri., Feb. 17, 6 p.m., free. Beer Revolution, 464 3rd St., Oakland. 510-452-2337. Beer-Revolution.com.

Meet the Brewers With Highwater Brewing, [illegible] Brewing, and [illegible]. Sun., Feb. 19, 3 p.m., free. Beer Revolution, 464 3rd St., Oakland. 510-452-2337. Beer-Revolution.com.

Monday Night Beer Flight Featuring five 5-ounce pours of "Guess That Beer," with a free draft beer for guessing the correct flight. Hosted by Brian and Maddy. Mondays, 5 p.m. Beer Revolution, 464 3rd St., Oakland. 510-452-2337. Beer-Revolution.com.

Mindful Foods & Sustainable [illegible] Tour of Berkeley Meet chefs and eat food sourced from these sustainable [illegible]: Chez Panisse, [illegible], and [illegible] Kitchen. With a tuition from a Community Alliance of Family Farmers [illegible]. Tue., Feb. 21, 6-8 p.m. $95. [illegible] 2250 [illegible] St., Berkeley. 510-559-0490. [illegible]

Off the Grid A weekly food truck gathering on Oakland Avenue at [illegible], Berkeley. Wednesdays, 5-9 p.m.

Organic Cooking Demonstration Oakland College and the Ecology Center present cooking demonstrations using local organic produce and share free recipes, and nutrition/cooking tips. Part of Oakland College's Nutrition Skills sessions. Third Tuesday of every month, free. Berkeley Farmers' Market, Derby St., Berkeley. 510-548-3333. EcologyCenter.org.

[illegible] Flight and Kreplach Pairing With three [illegible] and egg kreplach (dumplings) with harissa and chicken, and beef in a [illegible] with kreplach. Plus, a Q&A with Zak Glass, Saul's [illegible] manager. Thu., Feb. 16, 6:30-8:30 p.m. Saul's Restaurant and Delicatessen, 1475 Shattuck Ave., Berkeley. 510-848-3354. SaulsDeli.com.

"Sabor" Mexicana Pop-Up Night With Mexican food prepared by chef Zaydeé Karam. Every other Thursday, 7:30-11 p.m. Guerilla Cafe, 1620 Shattuck Ave., Berkeley. 510-845-2233. GuerillaCafe.com.

Thomas Coyne Winery [illegible] Open House With food, cheese, and tastings of four new wines. Bring a clean wine bottle on Feb. 18 or [illegible] or buy a winery bottle for $6.50. Feb. 18-20, 12-5 p.m. Thomas Coyne Winery, 51 E. Vallecitos Rd., Livermore. 925-373-6541. ThomasCoyneWinery.com.

[illegible] Indian Cooking Class Learn how to prepare samosas, black [illegible] dal, chicken tikka masala, and [illegible]. At 375 [illegible] 59th St., Oakland. Sun., Feb. 19, 12-4 p.m. $100. 510-238-3438. [illegible]

Tofu-Making Workshop With Hodo Soy With a Hodo Soy speaker, a lecture on the [illegible], economic, and culinary aspects of tofu, and tofu-making in the Hodo [illegible]. Presented by Slow Food East Bay. Participants leave with tofu and additional tofu-making supplies. Tue., Feb. 21, 6-8 p.m. $44-$50. BrownPaperTickets.com/event/222256. Hodo Soy Beanery, 2923 Adeline St., Oakland. 510-464-2977. HodoSoy.com/.

[illegible] Weekly Saturdays, [illegible], 1-5 p.m., free. Urban Cellars, 1431 67th St., Emeryville. 415-885-7110. UrbanCellars.com.

FARMERS' MARKETS

[illegible] Farm Fresh Choice Community [illegible] Stand Farm Fresh Choice runs produce stands in limited-resource neighborhoods. Tuesdays, 3:30-6:30 p.m., free. 510-848-1704. EcologyCenter.org. Bay Area Hispano Institute for Advancement, 1718 Eighth St., Berkeley. 510-525-1465. BAHIInc.com.

[illegible] Farm Fresh Market Community Oakland [illegible] Farm Fresh Choice runs produce stands in limited-resource neighborhoods. Tuesdays, 3:30-6:30 p.m., free. 510-848-1704. EcologyCenter.org. Berkeley Youth Alternatives, 1255 Allston Way, Berkeley. 510-845-9066. BYAOnline.org.

Frances Albrier Farm Stand [illegible] Farm Fresh Choice runs produce stands in limited-resource neighborhoods. Wednesdays, 3-6:30 p.m., free. 510-848-1704. EcologyCenter.org. Frances Albrier Community Center, San Pablo Park, 2800 Park St., Berkeley. 510-981-5850. CityofBerkeley.info.

Kaiser Permanente Hayward Farmers' Market With vendors selling locally grown California produce at the main entrance to the hospital. Wednesdays, 10 a.m.-2 p.m., free. PCFMA.com. Kaiser Hayward, 27400 Hesperian Blvd., Hayward.

Kaiser Permanente Oakland Farmers' Market With [illegible] selling fresh, all-organic fruits and vegetables. Fridays, 10 a.m.-2 p.m., free. PCFMA.com. Kaiser Oakland, 3801 Howe St., Oakland.

North Oakland Arlington [illegible] Market With produce and other products sold by more than [illegible] vendors, including [illegible] Farms, Alchemy Coffee Collective, and more. [illegible] Saturdays, 10 a.m.-3 p.m., free. PhatBeetsProduce.org. North Oakland Farmers Market, Arlington Medical Center Parking Lot, Oakland.

[illegible] Oakland Children's Hospital Farmers' Market EBT and WIC okay. Tuesdays, 2-6 p.m., free. 510-250-7657. PhatBeetsProduce.org. Children's Hospital & Research Center Oakland, 747 52nd St., Oakland.

Youth-Led Farm Stand The fresh farm stand, in the heart of the Foothill Square neighborhood, features seasonal produce from regional farmers and select urban gardens, along with bulk dry goods and nutrition-[illegible] products. At 10700 MacArthur Blvd., Oakland. Mondays, 3-6 p.m., free. FoodCommunityCulture.com. ●

PICK

Goat-Cheese Demo and Tasting

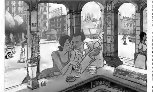
[illegible] sporting an old-fashioned red barn built this year by Berkeley High School carpentry students, the Little Farm in the Tilden Park Nature Area (end of Central Park Dr., Berkeley) is home to real live farm animals. The Little Farm introduces Jasmine the Goat, its newest addition, on Sunday, Feb. 19, with a lesson and demonstration on the cheesemaking process, culminating in free samples of fresh chevre. Bring your own crackers. 2 p.m. free. 510-544-2233 or TRAnnell@EBParks.org. — *Anneli Rufus*

MOVIES

LUCK OF THE DRAW

Afro-Cuban jazz (Chico & Rita) and the little people under the floorboards (The Secret World of Arrietty)

By Kelly Vance



Chico & Rita is visual poetry

The non-nomination of *The Adventures of Tintin* and *Cars 2* for the 2011 Academy Award in the "Animated Feature Film" category has prompted a degree of public outcry, especially among those who feel the Academy deliberately snubbed Steven Spielberg and Pixar. But the exclusion of such heavily hyped projects shouldn't be allowed to overshadow the achievement of one of the nominees — the gorgeous, joyous, disarmingly nostalgic musical confection *Chico & Rita*.

As conceived by the team of Spanish filmmaker Fernando Trueba (*Belle Époque*), art director Javier Mariscal, artist Tono Errando (Mariscal's brother), and Cuban composer/musician Bebo Valdés, *Chico & Rita* etches the on-again, off-again romance between a singing sensation and an itinerant pianist, a small-scale story that achieves epic proportions as Rita and Chico follow their personal destinies in the international jazz scene of sixty years ago. The Bebop and Afro-Cuban "Cubop" era has been covered in film before — *Bird*, *New York, New York*, and Andy Garcia's *Cachao ... Como Su Ritmo No Hay Dos* come to mind — but seldom with such visual poetry.

The story opens in contemporary Havana, where taciturn shoeshine man Chico (speaking voice played by actor Eman Xor Oña, with Bebo Valdés handling his singing) is reminiscing about the days when he first met Rita (Limara Meneses, speaking, and Idania Valdés, singing). Flashback to 1948. Chico plays piano in a club and digs the crazy sounds of bebop that have just arrived from New York. He also digs the languid, sexy young woman who shows up one night and sets the place on fire with her version of "Bésame Mucho."

They flirt and end up in bed — this is guaranteed to be the only animated feature you'll see this year with full frontal female nudity — but Rita takes a cool, distanced attitude with hang-loose Chico, even though he's plainly crazy about her. So begins their transcontinental hit-or-miss saga. Rita's career takes off like a rocket and soon she's headlining in Manhattan, while Chico follows her footsteps in a somewhat minor key, scuffling for gigs where his amor, now known as Rita LaBelle, glides gracefully. Every time she looks over her shoulder he's there. Before they're finished we get to see mambo-era New York, Las Vegas, Hollywood, and Paris as well as pre-revolutionary Havana — all rendered in wildly detailed filled-in line drawings in Mid Century Modern style, much like the nifty titles.

Chico & Rita

Directed by Fernando Trueba, Javier Mariscal, and Tono Errando

The Secret World of Arrietty

Directed by Hiromasa Yonebayashi

Those places were garnished with beatniks and flipsters then, and the filmmakers treat us to cameos by such jazz legends as Charlie Parker, Thelonious Monk, timbalero Tito Puente, Nat King Cole, and tenor saxman Ben Webster. An extended sequence is devoted to the fiery Chano Pozo, the two-fisted Cuban percussionist in Dizzy Gillespie's band — Chano goes ballistic in Harlem when someone sells him oregano instead of reefer. All the tunes in the film are newly recorded by jazz musicians in Cuba and New York. Saxophonist Jimmy Heath stands in as Ben Webster, and Todd Barkan, onetime owner of San Francisco's legendary Keystone Korner jazz club, serves the production as the New York musical coordinator.

The effect of all this Cubop-inspired classic hipsterism is simultaneously glamorous and bittersweet. Chico becomes a sad, forgotten old man. Fidel Castro bans jazz as a *yanqui* decadence. Meanwhile Rita gets a bellyful of Norteamericano racism and says so. The screenplay by co-director Trueba and Ignacio Martínez de Pisón takes a casually skeptical, thoroughly European view of the pitfalls of fame, American style. Maybe that's what impressed the Academy members. But we'd like to think it was the way the two young lovers moved down the street after catching Woody Herman at the Tropicana. *Qué bomba!*

The first thing we notice about *The Secret World of Arrietty* is how quiet it is. In fact, even for a Studio Ghibli production it's notably calm and unrushed. But then that's one of the trademarks of Ghibli head man Hayao Miyazaki (*Spirited Away*, *Ponyo*), who executive-produced this typically fanciful animated fable with help from Frank Marshall, Kathleen Kennedy, and directors Hiromasa Yonebayashi (original Japanese version) and Gary Rydstrom (US version).

As if in direct opposition to the squeaky-voiced clatter and nonstop audio hype of 90 percent of Hollywood-made animated family entertainment, *Arrietty* invites us to slow down, listen, and pay close attention to what's being shown to us onscreen. In a nutshell, or — more appropriately for a story of little people who live under the floorboards of a country house — in a tiny teapot, a young teenage boy confined to bed with a heart ailment (Shawn, voiced by David Henrie) learns important things from his diminutive new friend Arrietty (Bridgit Mendler), but at a cost.

Arrietty Clock lives with her skittish mother Homily (Amy Poehler) and brave father Pod (Will Arnett) in a cute wee cottage inside a pile of bricks in the crawlspace under the house of Shawn's aunt. The Clocks are "Borrowers," tiny folks of local legend who have learned to creep upstairs, avoiding centipedes and cats, to "borrow" things the "Beings" will never miss, like a sugar cube or a tissue. They lead a snug but watchful life. However, thirteen-year-old Arrietty is beginning to feel the pull of adolescence and pines for a special friend. That's where Shawn comes in. His parents, too busy to care for him, have packed him off to the country for a sort of rest cure. He's to stay in bed or relax in the garden under the care of the housekeeper Haru, a cruel snoop (brilliantly hammy Carol Burnett). Shawn and Arrietty instantly bond with each other, but suspicious Haru aims to literally squash their friendship out of spite.

This minute adventure is probably a bit too underplayed for kids. Its main audience, outside of dedicated Miyazaki fans, will probably be the same people who can never get enough Hobbits. It certainly belongs in the second rank of Ghibli fantasies. But give it a chance. Pay attention to the careful details: the postage-stamp art on the walls of Arrietty's cottage, resourceful Pod's resemblance to Harrison Ford, Shawn's morbid fatalism, ultimately dispelled by Arrietty's forthright courage, the gorgeous artwork, especially the woodsy exteriors, and above all, Arrietty's rather grim world view: It's a tough world. We need to bunker down, protect ourselves, and be ready to move on. ●

Kelly.Vance@EastBayExpress.com

MOVIES & THEATERS

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OPENING

Big Miracle: Whale-rescue feel-good [illegible] benefits greatly from the presence of Drew Barrymore as a Greenpeace activist helping to free three gray whales trapped in the ice at the northern tip of Alaska. In fact, director Ken Kwapis' charmingly political animal show, based on a real-life 1988 incident, holds a number of human-scale ones in the hole: John Krasinski as a sympathetic TV newsman, Ted Danson as a tycoon of [illegible], Kristen Bell as a [illegible] TV newswoman, Dermot Mulroney as a grumpy military officer, and yes, that's the vastly underutilized [illegible] as [illegible], inventor of the [illegible] that saves Fred, Wilma, and Bamm-Bamm (the [illegible] Cetaceans) [illegible] their air holes [illegible] music ever. The screenplay is by Jack Amiel and Michael Begler, adapted from a book by Thomas Rose. 1 hr [illegible] (K.V.)

Chico & Rita: Slender premise but gratifying payoff. [illegible] The Spain-UK production animated feature the on-again, off-again love story of a pair of mambo-era Cuban performers — sultry chanteuse Rita and jazz-crazy pianist Chico — as they make their way through a brilliantly colored and re-imagined Havana, New York, Las Vegas, Hollywood, and Paris, chasing fame and the spirit of [illegible]. The settings and the music make the film. They're the product of Spanish co-directors Fernando Trueba (*Belle Époque*), Javier Mariscal, and Tono Errando, with original music by composer/musician Bebo Valdés (he does the singing for Chico) sprinkled with musical cameos by such legends as Charlie Parker, Ben Webster, Thelonious Monk, and the tempestuous Cuban percussionist Chano Pozo. Chico and Rita's woeful romance is only a hook on which to hang the art and music, but the tour of their world is well worth taking. The animation was done in the Isle of Man, Barcelona, Madrid, Latvia, Philippines, Hungary, and Brazil. (94 min.) (K.V.)

Ghost Rider: Spirit of Vengeance: is a sequel to the 2007 [illegible]. Nicolas Cage reprises his role as the stunt biker who [illegible] must come out of hiding in order to stop the devil from taking a human form and wreaking havoc. Directed by Neveldine/Taylor, written by Scott Gimple, Seth Hoffman, and David S. Goyer, and based on the Marvel Comics series. Also starring Ciarán Hinds. (95 min.)

The Secret World of Arrietty: A lonely, sickly teenage boy named Shawn discovers Arrietty, a tiny teenage girl, as he recuperates in a country house. She's one of the "Borrowers," a race of miniature people who live under the floorboards and pilfer household items from the "Beings," and their budding friendship is doomed from the start. [illegible] This charming yet basically pessimistic animated fable from Japan's famed Studio Ghibli is written by Ghibli mastermind Hayao Miyazaki (*Spirited Away*) with Keiko Niwa, and co-directed by Hiromasa Yonebayashi and Gary Rydstrom, who handles the American version.

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M&T

(there's a sequence [illegible]) It's probably the quietest, [illegible] and most tentatively pale in the Ghibli [illegible], despite the welcome [illegible] ing of Carol Burnett as Hara, the [illegible] housekeeper. As such, young [illegible] used to hyperactive mainstream entertainment may [illegible] off. The idea is to slow down, listen and observe. What a novelty. Starring the voices of Bridgit Mendler (Arrietty) and David Henrie (Shawn). The screenplay is adapted from Mary Norton's previously filmed novel The Borrowers, with the American version written by Karey Kirkpatrick. (94 min.) (KV)

Thin Ice: [illegible] following a Wisconsin [illegible] and insurance agent (Greg Kinnear) who is blackmailed after [illegible] an extremely valuable violin from a client. Directed by Jill Sprecher, written by Jill and Karen Sprecher. Also starring Alan Arkin and Billy Crudup. (114 min.)

This Means War: Action comedy about a pair of best friends, the CIA agents (Chris Pine and Tom Hardy) [illegible] and the [illegible] they discover they're both dating (Reese Witherspoon). Directed by McG, scored by Simon Kinberg, Timothy Dowling, and Marcus Gautesen; also starring Chelsea Handler. (98 min.)

ONGOING

The Adventures of Tintin 3D: Steven Spielberg and Hergé's crime fighting juvenile comic-book character Tintin were made for each other. From the inventive title sequence to [illegible] Captain Haddock in Tintin's spectacular Spielbergian aerial [illegible] in the Arab town to the wonderful [illegible] cranes [illegible], this [illegible] motion-capture-enhanced tribute to the youthful Belgian detective (voice of Jamie Bell) and his dog Snowy not only captures the essence of Tintin's appeal but has the essence of what we [illegible] Spielberg [illegible]. Tintin is a good-natured, fair-minded, [illegible] resourceful, gadget-crazy young man [illegible] a single [illegible] thought, or any relatives, [illegible] of a job [illegible] with [illegible] solving mysteries and [illegible] things right all over the globe. That's Spielberg, in a nutshell. If he's smart, the director will never [illegible] a sequel to this [illegible] about the search for a sunken treasure. Leave it alone. It's as close to perfection as Spielberg will ever again achieve. Screenplay adaptation by Steven Moffat, Edgar Wright and Joe Cornish, [illegible] with the voices of Daniel Craig, Simon Pegg, Cary Elwes, Toby Jones, Nick Frost and [illegible]. (107 min.) (KV)

Albert Nobbs: Glenn Close [illegible] her 1982 stage role as [illegible] as [illegible] the job at a Dublin [illegible] in the Victorian [illegible] slowly by degrees. The character of the [illegible] Albert [illegible] our sympathy as a lonely [illegible] person who finally [illegible] Gleeson, when [illegible] and the [illegible] Page (Janet McTeer). Both [illegible] Adventures way, [illegible] Rodrigo García [illegible] the drama stays [illegible] light on [illegible] roles for Brendan Gleeson, Mia Wasikowska, Pauline Collins, [illegible] and [illegible]. Close herself collaborated on the screenplay, [illegible] Gabriella Prekop, [illegible] Irish author George Moore. [illegible] (113 min.) (KV)

Alvin and the Chipmunks: Chipwrecked: [illegible] third feature [illegible] despite kids-movie franchise, America's favorite squeaky-voiced [illegible] stranded on a tropical island. [illegible] Jonathan Aibel and Glenn Berger; starring Jason Lee, David Cross, and the voices of Justin Long, Christina Applegate, Anna Faris and Amy Poehler. (87 min.)

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The Artist: [illegible] The French team of actor Jean Dujardin and writer-director Michel Hazanavicius (the OSS 117 spy [illegible]) takes a time-machine ride back to 1920s Hollywood for the story of a silent-movie star (Dujardin) whose career fades with the coming of talkies. Meanwhile, his girlfriend (pretty Bérénice Bejo), a walk-on extra, becomes a star herself. The [illegible] of them, including supporting players John Goodman and James Cromwell [illegible] sound until the movie's final scene. It's just as well, since Dujardin apparently doesn't speak English. [illegible] resemblance to *Sunset Boulevard*, *A Star Is Born*, and *Singin' in the Rain*, there's [illegible] original to hang onto except Dujardin's signature mugging. (100 min.) (KV)

Carnage: Eighty [illegible] of entertaining [illegible] filming in a suburban Paris soundstage to stand in for a Brooklyn, New York apartment, director Roman Polanski deals himself four aces — actors Christoph Waltz, Kate Winslet, Jodie Foster, and John C. Reilly — as nervous, self-[illegible] trying their best to be [illegible] adding a fight around their [illegible] adolescent sons. Naturally the grownups are more [illegible] than the kids [illegible], with Waltz and Foster leading the charge. The screenplay was adapted by Polanski and French playwright Yasmina Reza from her stage play *God of Carnage*, and it displays the [illegible] director's knack for [illegible] as the quartet [illegible] the one-room set spilling whiskey [illegible]. (80 min.) (KV)

Contraband: New Orleans [illegible] Chris Farraday (Mark Wahlberg) is [illegible] trying to fly the straight life, but because of a relative's [illegible] he is forced to take [illegible] one last run — to Panama, for [illegible] and counterfeit currency — or else [illegible] (Giovanni Ribisi) will kill Chris' wife (Kate Beckinsale). [illegible] The [illegible] mostly [illegible] dialogue and [illegible] situations. But we have to give credit to [illegible] Baltasar Kormákur, an import from Iceland, for his [illegible] marine and construction-site settings. And [illegible] is fairly brilliant. The screenplay is a remake by Aaron Guzikowski of the Icelandic film *Reykjavik-Rotterdam*. Costarring Ben Foster and [illegible] Lucas [illegible] J.K. Simmons as the [illegible] captain of the [illegible] ship. (110 min.) (KV)

The Descendants: A major [illegible] for both director Alexander Payne and actor George Clooney, who plays a well-off Honolulu businessman with big decisions to make after an accident leaves his wife in a coma. [illegible] "backup parent" Matt King (Clooney) and his daughters [illegible] with the humane, funny, [illegible] characters in *Sideways*, *About Schmidt*, and the rest of the Payne filmography [illegible]. Payne is as [illegible] individual Americans as he is with the idea of being an American [illegible] to Matt's native Hawaiian family background. Clooney turns in one of his finest performances, maybe his best to date, with terrific support by Shailene Woodley and Amara Miller as the daughters. The [illegible] lovely traditional Hawaiian music is also perfect. Screenplay by Payne, Nat Faxon, and Jim Rash, adapted from a novel by Kaui Hart Hemmings. Fine support [illegible] by [illegible] Beau Bridges, Matthew Lillard, and Robert Forster. Refreshing and invigorating as an island breeze. (115 min.) (KV)

The Girl With the Dragon Tattoo: Nothing terribly wrong with David Fincher's English-language remake of the first episode of the Stieg Larsson [illegible] Swedish trilogy about female [illegible] Lisbeth Salander and her war on men who hate women. [illegible] Fincher [illegible] budget wisely, with [illegible] of *Zodiac* and with Rooney Mara [illegible] Lisbeth and Daniel Craig in the role of [illegible] Mikael Blomkvist [illegible] well. But we wonder [illegible] exactly why the [illegible] was necessary [illegible] to capture the subtitle-resistant audience segment in the US. Fine support by Christopher Plummer, Stellan Skarsgård, Yorick van Wageningen, and Joely Richardson as members of a creepy right-wing [illegible] family. A well-[illegible] (158 min.) (KV)

The Grey: Potentially decent [illegible] adventure about plane-crashed Alaskan oil workers lost in the wilderness, which shoots itself in the foot by having glowing-eyed, *Twilight*-style CGI wolves whose growls sound like electronic burps. Otherwise Liam Neeson is convincing as an oil-company wolf hunter, with Dermot Mulroney, Frank Grillo and a cast of roughnecks [illegible] across an [illegible] tundra. Director-cowriter Joe Carnahan's heart is probably in the right place, but he should watch *The Way Back*, *Never Cry Wolf*, [illegible] 1991 *White Fang* and take [illegible]. Helping Carnahan on the screenplay is Ian Mackenzie Jeffers [illegible]. (117 min.) (KV)

Haywire: [illegible] stars Mixed Martial Arts champ Gina Carano as an [illegible] killer [illegible] government [illegible] in Barcelona. The [illegible] Steven Soderbergh [illegible] is everywhere apparent, from the ultra-brisk exposition to David Holmes' retro Seventies-style music track. [illegible] dialogue [illegible] Carano [illegible] Channing Tatum, Michael Douglas, Antonio Banderas, Mathieu Kassovitz, and [illegible] Bill Paxton as her father. [illegible] (93 min.) (KV)

Hugo: A Martin Scorsese children's [illegible] with [illegible] The [illegible] doesn't have much [illegible] as orphaned teenage boy who lives in the walls of a 1930s-era Paris train station, maintaining [illegible]

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PICK

The Oscar Nominated Short Films 2012: Live Action

Old Oskar gets a terminal diagnosis from his doctor: six days to live. He decides to spend his remaining time playing his tuba and machine-gunning pesky seagulls, and is joined by Inger, a teenage volunteer "Death Angel" from a Christian group. Norwegian-style laughs ensue in Hallvar Witzø's witty dramedy *Tuba Atlantic*. Other winners in this five-film roundup: *Raju*, director Max Zähle's misadventures of a German couple trying to adopt a boy in Kolkata, India; *The Shore*, a warm drama by writer-director Terry George, about a man (actor Ciarán Hinds) who returns to Northern Ireland to reunite with his estranged adopted brother; and Andrew Bowler's funny screwball sci-fi comedy *Time Freak*, in which a scientist finds that his time machine creates more problems than it solves. In general, this collection is better than the "Animated" short shorts. (94 min.) — *Kelly Vance*

Tuba Atlantic

young Hugo's (Asa Butterfield) relation to Papa Georges (Ben Kingsley), a grumpy shopkeeper who just might be the great early-film fantasy pioneer Georges Méliès, living out his life in obscurity. So *Hugo* isn't very much for kids. It's intended for cinema fanatics like Scorsese, and he provides plenty of fuel for the cult who [illegible] clips from Méliès' short masterpieces, plus his own gorgeously rendered 3D impressions of a film-lover's Paris. Chloë Grace Moretz [illegible] as Hugo's [illegible], with nice character bits by the sturdy British cast, Emily Mortimer, Christopher Lee, and Sacha Baron Cohen as the comically menacing station inspector. Screenplay by John Logan adapted from the novel by Brian Selznick. (127 min.) (KV)

The Iron Lady Just what we were itching to see (not!): a get-under-the-skin portrait of beloved former UK Prime Minister Margaret Thatcher. It's the kind of role that calls for Meryl Streep in full deep-character [illegible], and the actress doesn't disappoint, even if the project does. Thatcher is shown in the early stages of [illegible], hallucinating her deceased husband (Jim Broadbent), with her achievements in flashback: rising from shopkeeper's daughter to Tory political stardom, breaking unions, [illegible] on the dole, etc. At least they left off her afternoon teas with Ronald Reagan and Henry Kissinger. Long before [illegible] an end, we're wondering why director Phyllida Lloyd (*Mamma Mia!*) and screenwriter Abi Morgan (*Shame*, *Brick Lane*) decided to make such an enervating drama in the first place — other than to give Streep another mountain to climb. Costarring Richard E. Grant. (105 min.) (KV)

Journey 2: The Mysterious Island Colorful, undemanding, PG-rated boys-and-girls adventure bandwagon. Teenager Sean (Josh Hutcherson) and his compensatory stepdad (Dwayne Johnson) [illegible] Jules Verne's [illegible] isle where there are giant insects, huge reptiles, and the threat of young love — the Johnson Kids, that is, with Vanessa Hudgens as the daughter of [illegible] (Luis Guzmán). Guaranteed not to give anyone nightmares. Directed amiably by Brad Peyton from a screenplay by Brian and Mark Gunn, taken from a story they wrote with Richard Outten, inspired in turn from Verne's [illegible] novel. Added attraction at [illegible] theatrical first run: "Daffy's Rhapsody," an all-new 3D cartoon featuring Daffy Duck singing Liszt's Hungarian Rhapsody [illegible] 2 while dodging shotgun blasts fired by Elmer Fudd. It's built around a tape left behind by the late voice king Mel Blanc.

Directed by [illegible] (112 min.) (KV)

Man on a Ledge Crime thriller is about as exciting as [illegible] happening precariously on the edge of a [illegible] skyscraper — and the police officer tasked with talking him off his [illegible] ledge (Elizabeth Banks), as well as the diamond heist happening [illegible] are focused elsewhere. Directed by Asger Leth, written by Pablo Fenjves and based on [illegible] Stephen King short story *The Ledge*, [illegible] starring Sam Worthington, Ed Harris, Jamie Bell. (102 min.)

The Muppets Kermit, Miss Piggy, Fozzie, Gonzo, the Swedish Chef, Animal, and the rest of the original Jim Henson platoon of wise-cracking, furry puppets return from a long hiatus to set out on a mission: rescue the Muppets' theater from the clutches of a greedy oil tycoon (Chris Cooper). Little kids and anyone who remembers the Eighties will be [illegible]. [illegible] they're traditional-style puppets, not CGI, and the new songs by Bret McKenzie give [illegible] plenty to [illegible]. Anchoring the human side of the story are Amy Adams (parodying her own sweetness) and *Forgetting Sarah Marshall* guy Jason Segel (he also co-wrote), [illegible] cameos by everyone from Mickey Rooney to Ken "Mr. Chow" Jeong. Directed smartly by James Bobin. [illegible] Pixar's *Small Fry* [illegible] (102 min.) (KV)

My Week With Marilyn [illegible] the behind-the-scenes [illegible] of Marilyn Monroe (Michelle Williams) being [illegible] director Olivier (Kenneth Branagh) [illegible] *The Prince and the Showgirl*, circa 1956 — as seen through the eyes of a [illegible] young [illegible] named Colin Clark (Eddie Redmayne). Williams is genuinely good as vulnerable Marilyn and Branagh is [illegible] as the [illegible] Olivier [illegible] they work together better. [illegible] Adrian Hodges' screenplay, based on Clark's [illegible] seems stamped from the same [illegible] as *Me and Orson Welles*. In the [illegible] supporting roles are Julia Ormond as Vivien Leigh, Zoë Wanamaker as Marilyn's acting coach, [illegible] Dougray Scott as MM's playwright husband Arthur. [illegible] directed [illegible] by Simon Curtis. Typical Weinstein Oscar bait. (99 min.) (KV)

The Oscar Nominated Short Films 2012: Animated [illegible] The Oscar [illegible] includes [illegible] William Joyce and Brandon Oldenburg's *The Fantastic Flying Books of Mr. Morris Lessmore* [illegible] capture [illegible] Louisiana [illegible] New Orleans [illegible] follows the title character on a [illegible] journey to start his own library, where books keep him forever young. *Wild Life* is a [illegible] mini-history of life on the Canadian prairie [illegible] wryly in the story of an Englishman who adapts to the wide open spaces. It's [illegible] Johnson by Amanda Forbes and Wendy Tilby [illegible] min. (KV)

Pina 3D Even for non-fans of dance, this 3D [illegible] performance documentary [illegible] of choreographer Pina Bausch and her Tanztheater

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Wuppertal ensemble provides a spectacular show of movement and stagecraft. Writer-director Wim Wenders (*Buena Vista Social Club*, *Wings of Desire*) wisely chooses to capture the imaginative Bausch's startling set pieces in *The Rite of Spring* and *Café Müller* — and if Bausch's [illegible] structures [illegible] objectification [illegible] it's all done with a wry Teutonic sense of humor (that's not an oxymoron). The scenes in downtown Wuppertal and the nearby forest are wonderful, as is the music, in genres from needle drops to the original score by Thom Hanreich. Recommended. (106 min.) (K.V.)

Red Tails George Lucas served as executive producer for this effects-heavy action film about the Tuskegee Airmen, and it feels as synthetic and dull as *The Phantom Menace*. The film's depiction of Italy in World War II feels like a secondhand memory (and sometimes looks like a computer game backdrop), and the [illegible] are blatant imaginative [illegible] war-movie archetypes. This is so generic as storytelling that it fails even as a basic history lesson. It's hard to [illegible] the stock conflicts or [illegible] any connection to real events. With the exception of Cuba Gooding Jr. (who [illegible] as though he learned them phonetically), the actors do their best with the material. TV veteran Anthony Hemingway directed. (120 min.) (R.S.)

Safe House In this big-budget action film, Denzel Washington plays a CIA agent-turned-criminal-turned-whistleblower who is sent to a safe house under the protection of a rookie agent, played by Ryan Reynolds — but the movie is quickly attacked and both men are forced to flee [illegible] from all sides. Directed by Daniel Espinosa; written by David Guggenheim; also starring Vera Farmiga and Brendan Gleeson. (115 min.)

A Separation Tension develops when a household caregiver named Razieh (Sareh Bayat) arrives to the home of a Tehran family with enough troubles already to help another husband and father Nader (Peyman Moaadi) take care of his grandfather, an Alzheimer's patient. Turns out both the patient and the new employee have troublesome other issues with their families, problems that require adjudication by the civil/religious authorities. And so writer-director Asghar Farhadi sets us on a mesmerizing, nerve-wracking, ultimately worthwhile tour of [illegible] very much in the style of early Iranian filmmakers, in which every single side of [illegible] meets with a determined counter proposal. Brilliantly constructed, but may lead to exasperation. (123 min.) (K.V.)

Showtimes Online

Movie showtimes and online ticket-buying at EastBayExpress.com

Sherlock Holmes: A Game of Shadows Holmes (Robert Downey Jr., never better) and his trusty companion Dr. Watson (Jude Law) along for the ride, journey frantically to France, Germany, and Switzerland on the trail of evil genius Professor Moriarty (Jared Harris) and his henchmen, who are trying to stir up World War I twenty years too early. The change of scenery does them good. Otherwise, same Sherlock Holmes, same [illegible], same Guy Ritchie directorial hyperactivity, but with the exotic addition of Noomi Rapace (of the Swedish *Dragon Tattoo* movies) as a Roma fortune-teller/spy, plus the agreeable [illegible] of Stephen Fry as Mycroft Holmes, the [illegible] brought by Sarah Greenwood. The screenplay is by the husband-wife team of Kieran and Michele Mulroney. (129 min.) (K.V.)

Star Wars: Episode I – The Phantom Menace 3D The ever-famous 1999 prequel to the blockbuster *Star Wars* series, redone in 3D. Written and directed by George Lucas; starring Jake Lloyd, Liam Neeson, Natalie Portman, Ewan McGregor, and Samuel L. Jackson. (136 min.)

Tinker Tailor Soldier Spy All the ingredients come together in a bracing adaptation of the John le Carré Cold War spy novel about the search for a Soviet mole inside the British secret service, circa 1973. At the top of the list is actor Gary Oldman's brilliant underplaying as quiet, careful, ever-observant intelligence guru George Smiley — this after years of Oldman's overacting (Beethoven, Dracula, Sid Vicious, Lee Harvey Oswald, et al.). He's backed up by a dream cast of English players: Colin Firth, John Hurt, Benedict Cumberbatch, Tom Hardy, Toby Jones, Kathy Burke, Ciarán Hinds, and dependable villain Mark Strong in a change of pace as a [illegible]. The screenplay adaptation, by Peter Straughan and the late Bridget O'Connor, is likewise a model of efficiency. Wrap it up with Swedish [illegible] director Tomas Alfredson's (*Let the Right One In*) [illegible] color-coded scene-setting, and it's one of the most intelligent espionage [illegible] since, well, le Carré's own *The Spy Who Came in from the Cold*. Also thrilling: Alberto Iglesias' moody music score. By the way: Don't look for parkour rooftop leaps or car chases. The main energy expended here is analytical. (127 min.) (K.V.)

The Tree of Life Writer-director Terrence Malick brings his fabled point of view (*Badlands*, *Days of Heaven*, *The New World*) to a project more [illegible] ambitious than anything he's done before: the otherwise [illegible] story of a nuclear family of five in 1950s Texas (Brad Pitt, Jessica Chastain, and three juvenile actors) and what their lives mean in the grand scheme of things. The film has an unusual amount of Malick's trademark visual [illegible], so many that at times they threaten to swamp the [illegible] plot line. That narrative is precariously sandwiched between two "movements" of [illegible] (erupting volcanoes, jellyfish, cataclysms in distant galaxies, etc.) that go on and on, very much like Godfrey Reggio's *Qatsi* films. That's a bad sign. To put it plainly, this is the most pretentiously "philosophical" Malick film yet. Somewhere along the line, the [illegible] involving Sean Penn as one of the Texas family's sons gets lost in the shuffle. A [illegible] (138 min.) (K.V.)

Underworld: Awakening The fourth film in the gothic vampire series, with Kate Beckinsale reprising her role as the vampire warrior Selene. Directed by Måns Mårlind and Björn Stein; written by Len Wiseman, John Hlavin, J. Michael Straczynski, and Allison Burnett; also starring Sandrine Holt, Theo James, and Michael Ealy. (88 min.)

The Vow Weekend [illegible] romance starring Rachel McAdams as an amnesiac and Channing Tatum as her husband. (104 min.)

War Horse A boy, a horse, and Steven Spielberg. That's a dangerous combination. Director Spielberg [illegible] his best and worst tendencies in this gorgeous, ridiculous story about The Horse That Won World War I. An English country lad named [illegible] (Jeremy Irvine) [illegible] his four-footed pal Joey only to see the horse sold to an army officer and shipped to France to help fight the Germans. So begins a [illegible] that [illegible] MGM in the Thirties and Forties.

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PICK

The Woman in Black

Q [illegible] romance. Actor Daniel Radcliffe, on the rebound from eleven years of Harry Potter, cuts a commanding Victorian figure as an unwanted visitor in this heavily atmospheric wall-groaner and door-slammer set in an old dark house in the North of England. Dead children abound, especially when the spectral title matron appears. The film is also part of the continuing comeback for venerable Hammer Film Productions, with all the marvelously detailed production values that made that company famous. Ciarán Hinds, Janet McTeer, and Sophie Stuckey turn in well-wrought histrionic performances as well. What an antidote to the cute Victorians of [illegible]. Directed with flair by James Watkins (*Eden Lake*), from a screenplay by Jane Goldman ([illegible]) from gothic novel by English novelist Susan Hill. (95 min.) — *KV*

with some of Spielberg's finest action sequences (the cavalry charge, the No Man's Land scene, etc.) [illegible] blows with some of the clumsiest moments shown on a big screen since Louis B. Mayer died. The screenplay by Lee Hall and Richard Curtis, adapting Michael Morpurgo's novel, is borderline workable. The acting, especially by such as David Thewlis, Liam Cunningham, and Benedict Cumberbatch in smaller roles, is fine — but watch out for Peter Mullan and Emily Watson as Albert's parents. The thing that saves *War Horse* is Spielberg's unbridled propensity for mawkishness and overstatement, plus his enormously sound sensibility in which nothing except [illegible]. It's a child's point of view and this is a child's movie in every sense of the word. (146 min.) (KV)

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TUE-THUR 4:05, 7:15, 9:55

SAFE HOUSE (R)
FRI-SAT-SUN-MON 12:00, 2:30, 5:00, 7:30, 10:00
TUE-THUR 5:00, 7:30, 10:00

STAR WARS:
THE PHANTOM MENACE 3D (PG)
FRI-SAT-SUN-MON 12:20, 4:05, 7:00, 9:45
TUE-THUR 4:00, 7:00, 9:45

THE SECRET WORLD
OF ARRIETTY (G)
FRI-SAT-SUN-MON 11:45, 2:00, 4:00,
6:00, 8:15, 10:15
TUE-THUR 4:00, 6:00, 8:15, 10:15

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The Illiac Passion (99 min., 1964-67). Preceded by *Ming Green* (7 min., 1966). Seconds of Eternity: The Films of Gregory J. Markopoulos. (Pacific Film Archive, Berkeley, 7:00)
Sleepy Hollow (105 min., 1999). Flashbacks (UA Berkeley 7, 9:50)
Raging Bull (129 min., 1980). (Alameda Theatre [illegible] 1:40, 8:30, 7:10 and 8:40)

FRIDAY, FEBRUARY 17

A Man Escaped (97 min., 1956). In French with English subtitles. Austere Perfectionism: The Films of Robert Bresson. (PFA, 7:00)
The Dawn Patrol (95 min., 1938). Howard Hawks: The Measure of a Man (PFA, 8:50)

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The Sting (129 min., 1973). Paramount Movie Classics. Paramount Theatre, Oakland, 8:00)
Prom Night (97 min., 1980). With live score by [illegible]. Movie Night at 1-2-3-4 Go! (1-2-3-4 Go! Records, Oakland, 8:00)

SATURDAY, FEBRUARY 18

Une Femme Douce (88 min., 1969). In French with English subtitles. Austere Perfectionism: The Films of Robert Bresson. (PFA, 6:30)
Four Nights of a Dreamer (84 min., 1971). In French with English subtitles. Austere Perfectionism: The Films of Robert Bresson. (PFA, 8:20)
The Room (99 min., 2003). Landmark Theatres Piedmont, midnight)

SUNDAY, FEBRUARY 19

Afro American Music: It's Heritage (1969) and **Two Hundred Penny Bus** (1976). Berkeley Underground Film Society ([illegible] St., Berkeley, 7:00)

MONDAY, FEBRUARY 20

Invaders from Mars (78 min., 1953) and **The Angry Red Planet** (83 min., 1959). Forbidden Thrills Movie Night (Forbidden Island Tiki Lounge, Alameda, 7:30)

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12:45pm show Only Sat & Mon

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TUESDAY, FEBRUARY 21

Only Angels Have Wings (121 min., 1939). Howard Hawks: The Measure of a Man (PFA, 7:00)
Travelling Light (180 min., 2012). National Theatre Live (Rialto Cinemas Elmwood, Berkeley, 7:00)

Showtimes Online
Movie showtimes and online ticket-buying at EastBayExpress.com

WEDNESDAY, FEBRUARY 22

Making It (Un)real: Animated Documentary Shorts (78 min. total running time, 2002-2007). Featuring seven short films. Preceded by an introduction by Jeffrey Skoller. Documentary Voices (PFA, 7:00)
The Shock Doctrine (79 min., 2007). Preceded by potluck and social hour at 6:30 p.m., followed by [illegible] (Humanist Hall, Oakland, 7:30)
An Exploration of the History: North Richmond Part II (Richmond City Council chambers, Richmond, 6:30)

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MUSIC

ROMANTIC SHRED OF TWIN STEPS

A garage band makes visceral art with sample-driven technology

By Rachel Swan

The members of Twin Steps are more like pastiche artists than songwriters. Stephen Loewinsohn

Roughly a year has passed since the members of Twin Steps, an Oakland garage band that describes itself as both "difficult punk" and "romantic shred." In that time, the three band members have cut a forthcoming EP called *Serial Parade*, created a Tumblr page with a garish fast food motif and amassed a fairly large fanbase — as was apparent last weekend when Twin Steps played an art opening at Old Crow Tattoo & Gallery by Lake Merritt. The space, which also serves as a tattoo parlor, wasn't exactly conducive to playing live music — singer Drew Pearson and guitarist Jonathan Reddick had to set up their gear amid vinyl chairs and medical supply cabinets and convert a bass amp into a PA — but fans clamored in anyway. By 10:30 p.m. the gallery felt as cramped and clammy as any warehouse, as a crowd pressed in around the band. Girls wore torn jeans and ballet slippers; the guys wore plaid. Pearson listed toward fans as he screamed indecipherable lyrics into a microphone. As performance art, it had the same slovenliness and immediacy of any show at 924 Gilman.

It's only behind the scenes that the "difficult" aspects of Twin Steps shine through. In reality, the band relies on a carefully plotted-out concept, which Pearson and Reddick devised when they first met a year and a half ago. Reddick was hosting a bonfire at his house, and Pearson arrived with a mutual friend. The two of them had a random conversation about using samples in rock music the same way that Wu Tang uses old soul, Reddick said. At that time Pearson was working on a heavily sample-based solo project, and Reddick, who used to play in the surf rock group Summer Blondes, was also trying to go it alone. The two things seemed to complement each other, Reddick said, and the addition of drummer Nick Cowman was enough to form a bona fide band.

The resulting music has a deceptively improvisatory quality, but in reality it's carefully crafted and pre-packaged. "Any show we play, you could sync it to the record," he said matter-of-factly. "We're pretty much playing to a metronome that's not there."

Take the song "Pinky Promise," which gives the illusion of a much bigger band. Reddick handles the guitar parts while Cowman supplies a snare and high hat, keyboard chords, extra percussion, and a looped "ah" fill out the background. (The "ah" sounds like a glottal stop that Pearson filched and isolated.) Or take the song "Wave of My Emotion," a surf ballad with two interwoven guitar riffs, and what sounds like a children's chorus in the background. (Pearson said he lifted a vocal part from Connie Francis' "Lipstick on Your Collar," and used pitch shifting software to modulate the sound.) Because samples are so omnipresent in Twin Steps music, it's often difficult to discern what's pilfered and what's composed. In that sense, it's almost more appropriate to describe Pearson and Reddick as pastiche artists than as songwriters.

And the band members don't reject that terminology. If anything, they embrace it. Reddick taught himself to play bass in fifth grade, and never took formal lessons; he prides himself more on having good taste and a well-developed ear than on being a masterful technician. Both he and Pearson are voracious consumers of old music, with vast iTunes libraries and moderate record collections to supplement them. Reddick says he was listening to Operation Ivy, Nirvana, De La Soul, and the Pixies as early as third grade, just by aping the tastes of his four older brothers. In essence, the band members came up in a generation that challenged old notions of artistry and authenticity. Reddick argues that once you warp a sample far enough beyond recognition, it becomes your own. The provenance is no longer important.

"We look for that one cool thing that's going on in a very small section of a song," he explained. "Usually it's the bridge or the intro or some part that's overlooked. ... That to me, is kind of romantic."

Using that methodology, the band produces songs that sound almost criminally polished. Each guitar line glistens; each trill or tremolo sounds crisp and exciting. Some tracks interweave organ, saxophone, and a thick quilting of backup vocals with Reddick's cleanly arpeggiated guitar. The band's live show is pretty involved, too, given the amount of subterfuge required to turn a power trio into a wall of sound. At Saturday's show, Reddick set up his pedals so that he could shift from high melodic leads to low bass parts on guitar; Pearson played a baritone guitar to fill in the gaps. He also brought an old-school tape recorder and cassettes, to play sound collages between songs. The resulting hodge-podge belied the cleanness and sharp edges of Twin Steps' recordings, but it spoke to the band's minimalist sensibility.

Pearson, who came up playing in punk and noise bands in his hometown of Redondo Beach, prides himself on having an ear for the music in everyday environments. He often carries a portable cassette recorder and microphone in order to do field recordings, parts of which appear in Twin Steps' music. He says he became enamored of the "found sound" format after buying his first sampler a few years ago. "I got sick and tired of the snare of a drum sounding like a snare, the bass drum sounding like a bass, the cymbal sounding like a cymbal," Pearson said. "You get a sampler, you could record a bus driving down the street, and that could be the cymbal. You could record you slamming a door; that could be the bass drum."

To him and Reddick, the possibilities seem infinite, and Twin Steps is only scraping the surface of what it could ultimately do. But *Serial Parade* gives a sense of where it might be headed. "Pinky Promise," for instance, is a love ballad that devolves into sonic mush — babies laughing, birds gurgling, and a crackle of feedback, all of it held together by Reddick's rumbly guitar. Listen to it on Twin Steps' Bandcamp page, and you'll get a sense of how each piece fits together; listen to it executed live, and you'll think the band is intentionally disorienting its audience.

Show Details
Twin Steps play at 1-2-3-4 Go! Records (420 40th St., Oakland) on Thursday, Mar. 22, 7 p.m. $5. 1234GoRecords.com

At Old Crow that didn't matter so much. Pearson's voice nearly drowned in the murk of two guitars, a tinny sound system, and a crowd big enough to pack two rooms of an art gallery. Fans formed a mosh pit around him, and he writhed around stage like a born rock star. The only thing differentiating Twin Steps' performance from traditional punk rock was the extra gear: Pearson had a sampler and a slew of tables behind him, and in between songs he would go back and twist knobs, allowing weird ambient noises to reverberate through the speakers. But even if the experience was mediated by sampler technology, it was hard to tell. ●

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ONE NIGHT OF ZINN

Local bluesman Rusty Zinn found a new voice in reggae

By Lee Hildebrand

A dozen years ago, Rusty Zinn was one of the fastest rising guitarists in the blues world. Noted for his incisive, consistently inventive playing and soul-drenched singing, he recorded for two of the country's leading blues labels — two CDs for Black Top, another for Alligator — toured with harmonica blower Kim Wilson's band, and was nominated for "Best New Blues Artist" by the Blues Foundation in Memphis.

In recent years, however, the Santa Cruz-bred, Alameda-based musician has reinvented himself as a reggae crooner. During breaks between tours with Mark Hummel & the Blues Survivors, he made trips to Kingston to cut two CDs of his original songs with such legendary reggae studio players as guitarists Tony Chin and Mikey Chung, bassists Fully Fullwood and Boris Gardiner, and drummer Sly Dunbar. Although still doing occasional blues recording sessions, most recently with Southern California's The Mannish Boys, Zinn hasn't done a live blues gig in nearly a year.

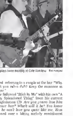
On Sunday, a night after headlining a reggae show at Ashkenaz, Zinn and his tight backing quartet played in the more intimate environs of Café Randevu, an Eritrean bar and restaurant at the corner of Broadway and 25th Street in Oakland. They currently perform there on the second and fourth Sundays of each month, and in April plan to begin playing every first Friday during Oakland Art Murmur walking tours.

The band kicked off with "Liquidator," the 1969 instrumental reggae smash by the Harry J. Allstars from which The Staple Singers would later borrow the introduction and groove for "I'll Take You There." Zinn and Bob Welch, his onetime Hummel bandmate, traded blues-bitten guitar solos over the steady loping grooves of drummer Dave Flores, bassist Etienne Fruno, and keyboardist Russell Krestman.

The focus then turned to Zinn's vocals. With Welch playing the intricate rhythm parts and taking the bulk of the solos, the leader largely limited his guitar work to simple up-and-down strokes with emphasis on the twos and fours of each measure while singing his own songs and versions of reggae oldies associated with the likes of John Holt, Alton Ellis, and Ken Booth in turbane-dripping tenor tones. Drawing on such early reggae subgenres as rock steady, lovers rock, and roots reggae, Zinn's own tunes alternated between the spiritual and the romantic.

"This is y'all's personal concert tonight," he told the first-set audience of five before digging into "Stick by Me," an American doo-wop tune by Shep and the Limelites that Holt had transformed into a lovers rock anthem. (It was raining outside Randevu, but attendance more than doubled by the second set.)

"We got two lovers right here," Zinn added, referring to a couple at the bar. "Why don't you rub-a-dub? Keep the romance in reggae."



Zinn plays twice monthly at Cafe Randevu. Bert Hummel

He followed "Stick by Me" with his own "A Many Splendored Thing" from his current *Manifestation* CD. *Are you gonna love him or leave him? Which will it be? You know that he can't love you quite like me*, Zinn crooned over a lilting melody reminiscent of Rockin' and the Originals' "Angel Baby," sometimes interjecting Sam Cooke-like "who-ah-oh-oh" yodels between phrases.

The subject matter soon turned from romantic to religious. During his song "My God," he cried out such lines as *My God is not black nor is He white, but He's our salvation and our guiding light* and *Some call him Jehovah, some call him Jah. No matter what you call Him, He is the law.* Unlike Rastafarianism, with its dreams of repatriation to Africa and belief in the divinity of a dead dictator, Zinn's vision is decidedly universal.

The second set found some in the growing audience up and dancing to the band's hypnotic rocksteady grooves. Zinn's reading of "Ain't That Loving You (For More Reasons Than One)," originally recorded by Johnnie Taylor and reggae-ized by Alton Ellis, was particularly impassioned, and during the vamp he added lines from Sam Cooke's version of "For Sentimental Reasons."

The mood again turned spiritual. Zinn, whose carrot-orange hair was concealed by a brown beret, lowered his pitch for the original composition "Mankind," asking at one point, *Why do they call us mankind when there is no kindness at all?*

Zinn has never been much of a self-promoter, but his professional profile has been expanding since Bob Bell signed on as his manager late last year. The Oakland-based Englishman knows much about the connection between blues and reggae, having been production manager for the Island and Trojan labels in London during the Sixties and Seventies and helping promote the careers of such reggae pioneers as Jimmy Cliff and Desmond Dekker. After moving to the US in 1980, he spent two decades as the manager of Rhode Island's Roomful of Blues.

"Rusty is to reggae what Roomful was to jump blues," he said before Sunday's gig. The analogy seemed spot on. ◆

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NOISE POP'S CAREFUL CALCULUS

How the festival went from bootstrap to "boutique."

Rachel Swan

Music bloggers often tout the embarrassment of riches that is Noise Pop, given that this year's twentieth anniversary installment is spread out over 23 venues and features The Flaming Lips as the main headliner. But it wasn't always that huge, said founder Jordan Kurland. It started as a modest, one-night affair at The Kennel Club on Divisadero Street featuring five garage bands and a cute cartoony poster. Admission cost five bucks. One of the musicians helped make the flyers, Kurland notes, proudly, they managed to get a pretty good turnout without the advantage of social networking.

No one could have foreseen that it would eventually spawn one of the most high profile event producers in the Bay Area. Over the last few years, Noise Pop has managed to rebrand itself as a "boutique" festival — meaning it's carefully curated and caters to an audience that, in Kurland's words, "would really evaluate the lineup before going in." More importantly though, it's all-inclusive, since the Noise Pop brand now includes film screenings, comedy nights, DJ dance parties, "pop ups," dinners, art exhibits, and, as of last year, workshops.

In fact, the pedagogical element seems to excite Noise Pop producer Stacy Horne more than the copious music lineup. Called "Culture Club," it features workshops on illustration, animation, public radio, Ableton Live software, New Orleans bounce music (hosted by the genre's queen diva Big Freedia), and even Georges Méliès' 1902 surrealist science fiction film *A Trip to the Moon*, with a new score by the French electronic band Air. That might be Noise Pop's greatest concession to high art, and it shows that the organizers are trying to be tastemakers at the same time that they're catering to audience tastes.

That certainly bodes well for a festival that has grown incrementally in the last twenty years, and now offers programming year-round — Noise Pop partners with Another Planet Entertainment to put on the Treasure Island Music Festival every fall, and it offers themed dinners, pop-ups, and one-off concerts on a regular basis. The festival's growth has helped Kurland and co-founder Kevin Arnold establish themselves not only as kingpins of the local music industry, but also as arbiters of what's cool. Kurland has said in past interviews that programming often involves a careful calculus: He and the other programmers consider who has a local draw, who's dropped an album recently, and who might be popular three months from now. Not to mention they're still committed to hyping local bands.

No wonder they're prospering, two decades in. ●

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CLASSICS AND MIRACLES

Resistance soundtracks, comprehendible punk, and a well-balanced *milagro*

Various Artists

Soundtrack for a Revolution

Veiled messages of resistance to slavery run through the lyrics of many Negro spirituals, and more than a century later some were revamped with less subtle messages to help lift the spirits of civil rights activists during protest marches, sit-ins, freedom rides, and the jail time that often followed. In the line *I woke up this morning with my mind stayed on Jesus*, for instance, "freedom" was substituted for "Jesus."

MARY MARY THE ROOTS
JOHN LEGEND WYCLEF
JEAN THE BLIND BOYS
OF ALABAMA ANTHONY
HAMILTON JOSS STONE
VIVIAN GREEN RICHIE
HAVENS ANGIE STONE

John Legend sings it on *Soundtrack for a Revolution*. It's one of ten selections from the documentary film of the same title. Other performers include Mary Mary, Richie Havens, The Roots, Joss Stone, Angie Stone and Vivian Green. The strongest of the bunch is a gripping reading of "This May Be the Last Time" by Anthony Hamilton, backed by the Blind Boys of Alabama, who first recorded the gospel song in 1953, a dozen years before the Rolling Stones secularized it. The only number not rooted in Christian music is Phil Ochs' angry "Here's to the State of Mississippi," passionately sung by Wyclef Jean with acoustic guitar accompaniment by his cousin and onetime Fugees cohort Jerry "Wonder" Duplessis. Thankfully, for the most part, the producers avoided updating the material with synthesizers and drum machines, thus maintaining 1960s flavors.

Although the film debuted in 2009, the CD wasn't released until this week — better late than never, just in time for Black History Month. (eOne Music/Blacksmith Music Corporation)

— *Lee Hildebrand*

Classics of Love

Classics of Love

Brushing aside for a second the deceptively sentimental band name, this album carries enough historical weight to bring any local punk fan to his knees. Classics of Love is the latest venture of former Operation Ivy frontman Jesse Michaels, who is oft credited with launching the ska-core wave that hit Gilman in the 1990s. Back then he was minting sleeper-hits on cassette — stuff like "Bad Town," the horn-driven ska song that combined catchy riffs with lyrics about street violence. Michaels was never a great singer, but he's always been a convincing singer. Most of his lyrics bowed to political themes or personal observations, and he shouted them in a way that made each line comprehensible.

He's continued to mine the same manner with Classics of Love, which formed in 2008 when Michaels recruited members of another band, Hard Girls, to back him on a series of songs he recorded. (Apparently the band name derives from one of Michaels' old lyrics.) The songs are as fast and aggressive as anything Op Ivy recorded with Lookout! Records in the Nineties, and they're always bookended by loud, dry peals of guitar feedback. The one slower, synthier tune is "Moving Pictures," which includes a guitar solo that, by Michaels' standards, would qualify as a facemelter. The other standout is "Light Roll," which has some unlikely chord changes on the bridge.

Unlike Op Ivy, Classics of Love probably won't trailblaze new trends in the punk scene — if anything, this album sounds like it's reaching back to the past. But it's still well-crafted, and fans of Michaels will surely find much to like. (Asian Man Records)

— *Rachel Swan*

At Bottom of the Hill (1233 17th St., San Francisco) on Saturday, Mar. 24, 8:30 p.m. $9. BottomoftheHill.com

Lila Downs

Pecados y Milagros

It's performers like Lila Downs who make things difficult for music critics and record company marketing divisions. Downs, born to a Mexican Indian mom and a Scottish-American pop, has a truly inclusive approach that shouldn't be confined to the Latin charts. She's as rootsy-contemporary as Los Lobos and as arty-singular as Daniel Lanois and Victoria Williams. No stuffy purist she, Downs interweaves assorted Mexican folkloric strains with elements of American folk and rock styles.

Her debut for Sony Music Latin, *Pecados y Milagros (Sins and Miracles)*, which interweaves originals by Downs (and husband/reeds-player Paul Cohen) with covers of Mexican songs, achieves an exhilarating balance between embracing and flouting tradition. "Pecadora" alternates between being a romantic Tex-Mex border ballad, spunky-hyper ska, rap, and East European klezmer — it'll get you dancing. "La Reina del Inframundo" is a brassy mix of ranchera and mariachi with a hint of country (à la Patsy Cline or Loretta Lynn) in Downs' vocal phrasing. It will surely appeal to Calexico fans, too.

LILA DOWNS
Pecados y Milagros

Downs' voice is a joy to behold. It's deep, throaty, slightly smoky-torchy, sumptuous in tone and unabashedly emotive. She can make with the glottal trills and charge wail like a temptress, and coo with childlike wonder — but always in service of the song, never merely showing off. (Sony Music Latin)

— *Mark Keresman*

At Herbst Theatre (401 Van Ness Ave., San Francisco) on Thursday, Feb. 23, 8 p.m. SFWMPAC.org/Herbst

LOCAL LICKS

BY [illegible]

PLANET BOOTY

The Plastic Arts

Academy Clunez

Sparseness is a principle in Kyle M. Terrizzi's music. The singer-songwriter makes music that has the lonely, airy quality of a guy strumming his guitar in a stairwell. His melodies are folksy, his lyrics plainspoken, his voice a soft, murmuring lilt that often smears words together. His love ballad "Crooked Books" is particularly beautiful. (self-released)

At Bazaar Café (5927 California St., San Francisco) on Saturday, Feb. 18, 7 p.m. free

Common Human Traits

Some Songs to Evolve By

Even by garage-band standards, Common Human Traits is pretty bizarre, with its ever-shifting song structures, abstract rhythms, and foul-mouthed singer. The band avoids traditional verses and choruses, often opting for a long, rambling intro like on "Financial Aid." Common Human Traits seems to reside most comfortably in punk, but it might also qualify as a jam band. (self-released)

Planet Booty

Success EP

Planet Booty is about the most faithful homage to Seventies disco that exists in the Bay Area. Each song is a tight, forward-moving dance track with syncopated rhythm and a rubber-band bass. And the lyrics follow suit: *Set your feelings free*, sings lead vocalist Dylan Charles Germick on a song about looking fabulous. (self-released)

At Cafe Cocomo (650 Indiana St., San Francisco) on Friday, Mar. 2, 9 p.m. $12

DJ Sake-1 & Black Scale

White Is the Lightest Shade of Black Mixtape: Winter 2012

True to form, Sake-1's new winter soundtrack is structured as one long mix — meaning the songs bleed into each other just the way they would in a club, with the beats always lining up perfectly. In this instance Sake opts for a light, bouncy uptempo feel, which seems a little jarring on normally sluggish songs like Drake's "Marvin's Room." But it's appropriate for a dance mix. (self-released)

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CONCERTS & CLUBS

THURSDAY 16

EAST BAY

Blues, Folk & Country

Eric [illegible] Freight & Salvage Coffeehouse, 8 p.m. $22.50-$29.50.

Classical & Opera

Moneca Pacifica [illegible] ensemble [illegible], 7:30 p.m. $10.

Jazz, Lounge & Cabaret

[illegible] featuring [illegible], Yoshi's Oakland, 8 & 10 p.m., $22.

Rock & Pop

Our Bass Band with [illegible] Hammer and [illegible] Thrones, Club [illegible], 9 p.m. $5.

DJ [illegible] plays Happy Hour Dead Band Disco Volante, 5 p.m. Free.

World, Latin, Reggae & Reggaeton

[illegible] featuring [illegible], and [illegible], Starry Plough, 9 p.m. $6-$10.

Lagos Roots Afrobeat Ensemble Plax, 9 p.m. $10.

SAN FRANCISCO

Blues, Folk & Country

[illegible] Showcase featuring Supermate, James Nash and Nomads, Brick & Mortar Music Hall, 8 p.m. $10-$12.

Showcase Lou & The Hayriders with Robin Yukiko (young set) and Valery, [illegible], 8 p.m. $5-$10.

"Honky-Tonk Showdown" featuring [illegible] & The Midnight Gamblers, Mad Cow String Band, Midnight Rider and Sweetback [illegible], Cafe du Nord, 8 p.m. $13-$15.

Jazz, Lounge & Cabaret

[illegible] [illegible], 8:30 p.m.

[illegible] La Colonial, 7-10 p.m. free.

Rock & Pop

[illegible] with [illegible], [illegible], 9 p.m. $12-$14.

[illegible] with [illegible] Valley High.

[illegible] and King [illegible], [illegible], 8 p.m. $10.

Fifty Thieving Bastards with The Mighty Eagle and Mr. Lonesome & The [illegible], [illegible], 9 p.m. $8.

Soul, Funk, R&B & Hip-Hop

[illegible] members at [illegible] Room, 8:30 p.m., $5.

Ms. Lauryn Hill The Oakland, 8 p.m. $49.50-$99.

World, Latin, Reggae & Reggaeton

[illegible] Mojito, 9:30 p.m. free.

FRIDAY 17

EAST BAY

Blues, Folk & Country

Bobo Monroe and Her [illegible] Boys with Front Country, Starry Plough, 7:30 p.m. $10-$15.

[illegible] dinner show, High Street Station Cafe, 7 p.m., $10-$15.

Jennifer [illegible] CD release show with other local luminaries, Freight & Salvage Coffeehouse, 8 p.m. $24.50-$26.50.

[illegible] Cafe Van Kleef, 9 p.m. $0.

Classical & Opera

[illegible] Free Friday Downstairs, Piedmont Center For The Arts, 8 p.m., free.

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[illegible] Hall UC Berkeley (Bancroft Way at College Ave.), Berkeley. 510-642-9988.
High Street Station 1303 High St., Alameda. 510-995-8348.
[illegible] Club 1436 [illegible] St., Alameda. 510-865-3025.
[illegible] 2081 [illegible] St., Berkeley. 510-841-5313.
[illegible] 5414 Walnut St., Oakland. 510-843-0230.
John Patrick's 1815 Park St., Alameda. 510-521-0105.
[illegible] 1223 Park St., Alameda. 510-865-2385.
[illegible] 2181 Shattuck Ave., Berkeley. 510-843-8277.
[illegible] 1400 [illegible] St., Oakland. 510-256-0700.
[illegible] 522 2nd St., Oakland. 510-444-0491.
[illegible] Lounge 3332 Grand Ave., Oakland. 510-465-5464.
[illegible] 840 San Pablo Ave., Albany. 510-574-5680.
[illegible] 2580 Shattuck Ave., Berkeley. 510-845-2560.
Lake [illegible] United Methodist Church 3201 Lakeshore Ave., Oakland. 510-435-4703.
Lakeshore Avenue Baptist Church 3534 Lakeshore Ave., Oakland. 510-503-2484.
Laney College [illegible] 900 Fallon St., Oakland. 510-464-3543.
[illegible] 1501 Franklin St., Oakland. 510-834-4517.
Lost Weekend Lounge 2320 Santa Clara Ave., Alameda. 510-523-4700.
Lounge 3411 3411 MacArthur Blvd., Oakland. 510-531-3411.
[illegible] 2721 Broadway, Oakland. 510-451-4511.
[illegible] Sports Bar & Grill 2721 N. Main St., Walnut Creek. 925-256-7888.
[illegible] Lounge 341 13th St., Oakland. 510-839-6160.
[illegible] 3300 MacArthur Blvd., Oakland. 510-436-2255.
[illegible] Lounge 2600 San Pablo Ave., Berkeley. 510-548-2080.
The [illegible] 179 11th St., Oakland. 510-444-7474.
[illegible] 6500 Shattuck Ave., Oakland. 510-595-5344.
Oakland [illegible] 550 10th St., Oakland. 510-238-6636.
Oakland [illegible] Walk 3rd St., Oakland. 510-763-1148.
ORACLE Arena 7000 Coliseum Way, Oakland. 510-569-2121.
Paradise Lounge 2272 Telegraph Ave., Oakland. 510-736-8085.
[illegible] 2025 Broadway, Oakland. 510-465-6400.
Piedmont Center for the Arts 801 Magnolia Ave., Piedmont. [illegible]
Piedmont [illegible] Company 1120 San Pablo Ave., Oakland. 510-540-8588.
[illegible] Lighthouse 1951 Embarcadero Cove, Oakland. 510-536-2050.
[illegible] 835 13th St., Oakland. 510-451-2889.
[illegible] 2522 [illegible] Ave., [illegible]. 510-995-5980.
The [illegible] 1345 San Pablo Ave., Oakland.
[illegible] 3563 Mt. Diablo Blvd., Lafayette. 925-284-4881.
[illegible] 1700 Oakland Ave., Alameda. 510-337-9190.
[illegible] 132 14th St., Oakland. 510-444-1234.
[illegible] 42011 [illegible] Rd., Fremont. 510-979-0411.
[illegible] 2284 Oakland Ave., Berkeley. 510-540-1108.
[illegible] 7430 San [illegible] Valley Blvd., Ste. 100, San Ramon. 925-[illegible]-3711.
[illegible] Amphitheatre One Amphitheatre Pkwy., Mountain View. 650-967-3000.
[illegible] 1424 Lincoln Ave., Alameda. 510-522-1300.
[illegible] Lounge 2588 [illegible] St., Walnut Creek. 925-934-1800.
St. Mark's Episcopal Church 2300 Bancroft Way, Berkeley. 510-848-5107.
St. John's Presbyterian Church 2727 College Ave., Berkeley. 510-845-6830.
Starry Plough 3101 Shattuck Ave., Berkeley. 510-841-2082.
[illegible] 2338 Telegraph Ave., Oakland. 510-444-0174.
[illegible] 1511 9th St., Oakland.
Subterranean Art [illegible] 2179 Bancroft Way, Berkeley. 510-981-1261.
[illegible] 484 E. 14th St., San Leandro. 510-553-9966.
[illegible] Lounge 1929 Telegraph Ave., Oakland. 510-451-0100.
[illegible] 2045 Mt. Diablo St., Concord. 925-685-1525.
[illegible] 262 [illegible], Oakland. 510-452-1626.
[illegible] Restaurant 5058 Arroyo Rd., Livermore. 925-456-2100.
[illegible] UC Berkeley, Berkeley. 510-642-4290.
[illegible] 6358 Telegraph Ave., Oakland. 510-652-3820.
[illegible] 510 Embarcadero West, Oakland. 510-238-9200.
[illegible] Hall UC Berkeley, Berkeley. 510-642-8988.
[illegible] 552 Grand Ave., Oakland. 510-839-8134.

PICKS

Police Teeth

At 12bars they go, *Awesomer Than the Devil*, the name of the latest release from Seattle-Bellingham's Police Teeth, is not only well awesome, it's also a crystal-clear example of truth in advertising. Because this three-piece is, indeed, awesomer than the devil (whatever that means) as well as just about anything else it may be put up against, with a fearlessly loud psych- and pop-infected post-punk sound that summons shades of Les Savy Fav, Superchunk, and The Thermals, but better. In Seattle, these guys are as well known for their punishing riffs as they are for their tendency to force audiences to finish a fifth of whiskey before they'll start playing. Though you may come with liver and eardrums intact when they play Vitus (2010 Broadway, Oakland) on Sunday, Feb. 19, you'll likely leave with neither. In an awesome way. With Kowloon Walled City and Cartographer. 9 p.m., free. VitusOakland.com — Ellen Cushing

Crash Symbols Night

With a very modern whole Crash Symbols is a record label but it once. Why? Its operations alternate between a Tumblr and a Bandcamp page; its office is an abstract notion somewhere between here and West Virginia; it releases weird shrink-wrapped cassettes, mostly of mixtapes, many of which are free online; its whole methodology is to take albums and repackage them, many times providing remixes and making them better. But now that Crash Symbols is (at least partially) based in Oakland, it's established a much more tangible local exhibition. *Pressed And* is a promising young act, one of many stars of the Crash Symbols family who's furthering the good cause of electronic music that's both danceable and experimental. Local free spirits Pursuit and Trails & Ways will round out the lineup, along with the even more fresh-faced opener Black Jeans. At The Stork Club (2330 Telegraph Ave., Oakland) on Tuesday, Feb. 21. 9 p.m., $5. StorkClubOakland.com — Will Butler

Pressed And

Lauryn Hill

Or rather, Ms. Lauryn Hill, as she's better known. The singer and rapper who launched her career with a stunning rendition of the gospel tune "His Eye Is on the Sparrow," which she sang for the movie *Sister Act 2: Back in the Habit*, has been on a tumultuous path since then. In the mid-Nineties she reconfigured herself as a street smart member of hip-hop group Fugees, whose 1996 album, *The Score*, went multi-platinum. But Hill is better remembered for the solo album she cut in 1998, which was packed with hit songs. Not only did it help consolidate neo-soul as a genre; it also showed Hill's tremendous staying power. *The Miseducation of Lauryn Hill* has sold several million copies, and it's considered obligatory listening for any self-respecting fan of hip-hop or R&B. In the years since, Hill has entered a strange downward spiral, signified in part by her messy stage performance at the Paramount Theatre in 2007 with some of the best musicians in the Bay Area backing her up. Rumors of personal tragedy circulated, though none were ever confirmed — and the resulting gossip only added to Hill's mystique. She'll make a local comeback this week, hopefully to better results. At The Warfield (982 Market St., San Francisco) on Thursday, Feb. 16, 8 p.m., $49-$59. TheWarfieldTheatre.com — Rachel Swan

Shirley Caesar and the Bence Allen Group

Two of the biggest names in gospel music share the bill at what promises to be the hottest gospel concert in the Bay Area in 2012. Shirley Caesar has been the genre's most prominent female firebrand since emerging in 1958 as a member of the Caravans. Once offered a contract to sing rock 'n' roll, she agreed — on the condition she be allowed to "rock for Jesus and roll for the Holy Ghost." Allen, known to many for his 1975 *Testimony* hit "Ain't No Need of Crying," is one of the vocal wonders of the world. He sings mostly in a robust baritone, yet is able to soar into the soprano stratosphere, then plummet to a booming bass. They will appear Saturday, Feb. 18, at 3 and 7:30 p.m., at the Richmond Memorial Auditorium (403 Civic Center Plaza, Richmond). $25-$35. Reldsrecords.com — Lee Hildebrand

Gospel & Vocal

***Club Jones** Gospel showcase, plus rap, spoken word, drama, vocalists, musicians, & more. Bay Area Christian Connection, 7 p.m., free

Jazz, Lounge & Cabaret

Chris Zanotti Jazz Jupiter, 8 p.m., free
Jazz Jones Jazz Trio Speakeasy, 8:30 p.m., free
Scott Joyce Jr. Trio 57th Street Gallery, 8:30 p.m., $15
Norman Hasslund Latin Band featuring Terence Blanchard, Yoshi's Oakland, 8 & 10 p.m., $25-$30
Hardcut Pass Jazzschool, 8 p.m., $15-$12

Rock & Pop

The Con-Cannibals 8 Year Anniversary (Post-Valentine Heart-Break) Punk Rock Cabaret, Oakland Metro Operahouse, 8 p.m., $8
Shit Ones 'Singularity' CD release, Lake Merritt Lodge, 9 p.m., $8
Ironhead with Eleven & Bar, Throwles, and Out of Tune, 924 Mile High Club, 8 p.m., $8
Last Dog Found Vitus, 8 p.m., $5

The Lobad Mouse with Ritch Tribe, Dust Shaper, Down Dirty Shake, and 5090 Club Club, 9 p.m., $5
The Jill Five Cousels with Harrington Saints, The Forgetters, The Matrights, Murder Man, and The InCaters, Oakland Metro Operahouse, 8 p.m., $10

World, Latin, Reggae & Reggaetón

Axiata BBC's Baja, 8 p.m., free
The Ansell Brothers First Congregational Church of Berkeley, 8 p.m., $32
Ivo Boys with Caribbean-Allstars, Ashkenaz, 9 p.m., $10, $13

SAN FRANCISCO

Blues, Folk & Country

Candy Champion Manuel & Brass, 8 & 10 p.m., $20
Joyce Grant & Norman Davenport Gospel showcase, 8 p.m.-midnight, free

Experimental & Avant-Garde

Music of Invention a celebration of Tom Nunn's inventions, Community Music Center, 8 p.m., $10

Jazz, Lounge & Cabaret

Dan Prell's Harmon Ensemble Bird & Beckett Books and Records, 5:30-8 p.m., free
Eddy Pastorak Duo with guests, Yoshi's San Francisco, 8 p.m., free
Sonico Apus Tribe with John Abercrombie, Herbst Theatre, 8 p.m., $25-$50
George Michalski Scott Howard, 8:30 p.m.

Rock & Pop

Bart Davenport with Sam Flax, Beta Cancer, and Trifeet Maddouse (DJ set); vinyl release party, Café du Nord, 8 p.m., $12
B. Kile with LoVGGs and Midnight Deer, Bottom of the Hill, 10 p.m., $10
Jill With Mobile Souls Great American Music Hall, 9 p.m., $25
Judgement Day with Whiteforman and Matthew Joseph Payne, Rickshaw Stop, 8 p.m., $12
Pebble Theory with DJA (closing set), John Wayne Bro, and Hundred Moodle, Hotel Utah, 8 p.m., $8
Robert Earl Aaron with Tiny Television, Slim's, 9 p.m., $25
Solid Mates with The Hundred Days, Bows & Mortar, Mezz Hall, 8 p.m., $7-$10

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C&C

Symphony X with Iced Earth with [illegible] at The Regency Ballroom, 8 p.m., $30

Terry Malts CD release with Aelia Rilo and Cocktails, Hemlock Tavern, 9:30 p.m., $[illegible]

Tinkerwork Moon with The Hippie Tapes, Will The Human Condition, The Independent, 9 p.m. $12, $16

Wicked Mercies with The Tontons and The Gypsy Moonlight Band, Thee Parkside, 8 p.m. $7

Soul, Funk, R&B & Hip-Hop

Alan Doonado with Bottom and Doonado Revival, [illegible] Room, 9:30 p.m., $12

SATURDAY 18

EAST BAY

Blues, Folk & Country

Anja's Pale Blue Eyes dinner show, High Street Station Café, 1 p.m., $10-$15

The Lovelight Blue Band Cafe Van Kleef 9 p.m.

Classic Family Jangles happy hour, Starry Plough, 5 p.m. free

Classical & Opera

The Alcyone Ensemble Holly Chapel, 8 p.m., $15, $20

Experimental & Avant Garde

Alvin Lucier Mills College Concert Hall, 8 p.m., $15, $10

[illegible] Music Festival featuring Phillip Greenlief, The New Loft Society, The Poles, [illegible] Interval, Joshua Marshall, Bottom Weathers Ensemble, and Roger [illegible] at [illegible] Bay Moon Gallery 7:30

p.m., suggested donation $6-$10

Gospel & Vocal

Talk of da Town a cappella group, Freight & Salvage Coffeehouse, 8 p.m., $24.50, $28.50

Jazz, Lounge & Cabaret

Amendola vs. Blades with Ralph Carney, Steven Bernstein (of Sex Mob) with DJ Vinnie Esparza, Starry Plough, 8:30 p.m., $8-$12

[illegible] Lineup 57th Street Gallery, 7:30 p.m., $15

Dottone Wiley Trace Henry Martin celebration, [illegible] 8 p.m., $15 | $12

Jazz & Joy Taste of Joy, 5:30 p.m., free

Dottone [illegible] Group [illegible], 8 p.m. free

Dottone Doorn & Lady Doon featuring Terence Blanchard, Yoshi's Oakland, 8 & 10 p.m. $25-$30

Zan Golbeni Lounge Nick's Lounge, 8 p.m. free

Kids

Los Amigos de La Peña Saturday morning children's show with the [illegible], La Peña Cultural Center, 10:30 a.m., $6, kids $5

Funk & Pop

Dave Hawley plays covers of classics, oldies, jazz, 8 p.m., Peter's Restaurant, 9 p.m. free

Hot [illegible] Disco Volante, 8 p.m., free

Lila Blue CD release, with Bottom Tommy (of Roam Around), [illegible], WBRTN, and DJ D, The New Parish, 8 p.m. $10, $15

Monsters with Gin Shot, The Greenies, The Crunchers, and Doorando 88's Halo High Club, 8 p.m.

The Mighty Eagle with Sean Sobotky, Modern Rules, Falcon A, Will Mcbutton, 924 Gilman, 8 p.m. $8

Pelanie & The Vipers with Quake and Sorcerona, Vitus, 9 p.m. $5

Soul, Funk, R&B & Hip-Hop

DJ Ball Dorsey's Locker 8 p.m. free

World, Latin, Reggae & Reggaeton

Ara Moon Jollyboom Hall 8 p.m., $28

La Peña Criolla La Peña Cultural Center, 11 p.m. $5

[illegible] Orchestra with Jerry Gonzalez Afrobeat, plus Kolo dance lesson @ 8 p.m., Ashkenaz, 9:30 p.m., $15, $12

Americana with The Green with Pop Love, Fox Theater, 8 p.m. $22.50

SAN FRANCISCO

Blues, Folk & Country

"All-Bluegrass Show" featuring The Pine Box Boys, The Ballzen Pirates, and Hang Loose (SFBOT Fest), Café du Nord, 8 p.m. $13, $15

Jazz, Lounge & Cabaret

George Michalski Scott Walton 4:30 p.m.

Rock & Pop

Del Vikings with Boondo[illegible] Attaque Mike & Crep Hour, Bottom of the Hill, 9 p.m. $10, $12

Blix Afrobeat tribute, with Castles in Spain, Santa Royale, Lord Blu, Fools, JC Cherry Buildings, with Cherry Bell (happy hour show) Thee Parkside, 3 p.m. free

[illegible] Pain with The Soft White Sixties, Zodiac Death Valley and DJ Bell Gones, The Independent, 9 p.m. $12 | $14

[illegible] with Suicide Bottom with Different Hair, The Warfield 7 p.m. $35

Bottom Like Deon with Bottom Abbott and Michael Bottom, Hotel Utah, 8 p.m., $8

OBE with Rocky Rankins, the [illegible] Thugs, and Paper Bags, Thee Parkside, 9 p.m. $8

Pomplamoose with AB & The Sea, Great American Music Hall, 8 p.m. $15

Victory & Americans with Police Teeth and Repeat After Me, Hemlock Tavern, 9:30 p.m. $8

Soul, Funk, R&B & Hip-Hop

C-Money & The Players Inc. (Afrobeat of Slightly Stoopid) Brass Bone Room, 8:30 p.m., $10

World, Latin, Reggae & Reggaeton

Curtis Rampe Afrobeat Americana Brick & Mortar Music Hall, 8 p.m., $8-$11

SUNDAY 19

EAST BAY

All Ages

Art Beat Bazaar featuring Upstairs Downstairs, Tom Galbraith (spoken word), and Paige & The Thousand, plus visual artists, Starry Plough 4 p.m., $5-$15 donation

Blues, Folk & Country

Americana Unplugged Austin, 5 p.m. free

Bopa Thaat Bones with Windy Hill, Freight & Salvage Coffeehouse, 8 p.m., $20.50, $22.50

Eddie Bottom EP release, Disco Volante 1 p.m. free

Jimmy's All-Star Sugar Sessions Jimmy [illegible] different blues band every week, Peter's Restaurant, 5 p.m. free

[illegible] Listening Room with Rev Hobbs, Caffe [illegible] 10 a.m. free

Classical & Opera

Takács Bottom Oakland, Presenting works by Dvořák and Haydn (op. 4) and Janáček, [illegible] (Dec. 4 and Feb. 19) Hertz Hall 3 p.m. $[illegible]

Jazz, Lounge & Cabaret

EE Classics jazz inspired piano, [illegible] Home, Hippie Gypsy Café 12:30 p.m. free

Cancer Studios open mic jam, Con Jordan, 12-2 p.m. free

Jazz and R&B Night Dorsey's Locker, 6-10 p.m. free

John Schott Actual Cafe, 5 p.m. free

Lenny Shelton Cafe Van Kleef 9 p.m.

Pamela Sanchez Latin Jazz featuring Terence Wetherell, Yoshi's Oakland 8 & 9 p.m. $25-$30

The Randy Moore Trio Nick's Lounge, 4:30-8 p.m. free

Andy Bottom Big Band donation Elks Lodge Rathskeller 5-8 p.m. $20, couples $35

Tomas Alberto Trio 57th Street Gallery 6 p.m. $12, $15

Studio F Band Ashkenaz, 4:30 p.m. $15, $12

Terrence Bottom Trio Maxim Restaurant & Bar, 6:30-9 p.m. free

Funk & Pop

Pallet Dogs with Festival Walled City and Cartographer, Vitus, 8 p.m. free

Soul, Funk, R&B & Hip-Hop

Good Boomer Live Cultural Luka's Taproom & Lounge 9 p.m. free before 10:30 p.m., $5 thereafter

Trey Songz with Big Sean Paramount Theatre 7:30 p.m. $43-$77

World, Latin, Reggae & Reggaeton

Domingo de [illegible] Afro-Cuban, salsa party, Café Valparaíso, 3:30-6:30 p.m. free

[illegible] Bossa solo harpist, [illegible] Gallery 7 p.m. $12

Rusty Zinn's Vintage [illegible] Lounge Lovers Cafe Rendevez 8 p.m. $8

SAN FRANCISCO

Blues, Folk & Country

Bruce Jagger Thee Parkside, 8 p.m. free

SF Bluegrass & Old-Time Festival Vintage Night featuring The Crooked Jades and The Deadly Gentlemen, Café du Nord, 8:30 p.m. $18

Jazz, Lounge & Cabaret

THREE THINGS

Three Things: The Scents of Trey Songz

In anticipation of his show this weekend, we got "Bottoms Up" singer Trey Songz on the phone to talk about his new Passion fragrance. But we also ambushed him with a few hard-hitting questions about other scents that get him going. (For full effect listen to the interview at EastBayExpress.com/TreySongz.) Lo, his hard-hitting responses:

1. A good candle ("soft subtle")
2. The scent of a woman ("who smells good")
3. Fresh air ("In the studio, we keep the doors open throughout the house, and you know there's something about that I'll breathe.")

Trey Songz performs with Big Sean on Sunday, Feb. 19, at the Paramount Theatre (2025 Broadway, Oakland). 7:30 p.m., $47-$77. 510-465-6400 or ParamountTheatre.com. — *Will Butler*

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SUN 2/19 3-7PM $5-$15 ALL AGES ART BEAT BAZAAR UPSTAIRS DOWNSTAIRS TOM GALBRAITH (spoken word) PAIGE & THE THOUSAND
THU 2/23 4TH THURSDAY OF EVERY MONTH FRANCO NERO, THE TITANICS
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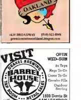

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Sophisticated Mortar Quartet Blues Bar, 4:30 p.m. $17

Blues Latinos & Guitars featuring Quinteo Speight, Sam Grabe-Harris, & Mark Gilcamer, Yoshi's Oakland, 4:30-8:30 p.m. $9

Rock & Pop

Hermann Quinn with Colossal Yes and Blues Covers, Hemlock Tavern, 9 p.m. $6

Heart of Wheat with Haunted Eyes, Inc the Eggplant Casino, Rock & Mortar Blues Hall, 9 p.m. $5-$8

Rounds & Ouroboros with Hollis Rowlt and the Growing Amanda, The Knockout, 4 p.m. $8

Wheat (members of The Lucans) with Doomsday Student (Members of Arab on Radar), Seven Fun Club, and Hides, Thee Parkside, 9 p.m. $7

Soul, Funk, R&B & Hip-Hop

Band 86 with Gudmen and Khruff Farm, Slim's, 9 p.m. $16

MONDAY 20

EAST BAY

Blues, Folk & Country

"Uptown Unroad Hobble" live burlesque with Hobble Webble Wheat, The Uptown, 9 p.m. $5

Brand Blues Songwriters Competition Freight & Salvage Coffeehouse, 8 p.m., $6.50, $8.50

Jazz, Lounge & Cabaret

Chris Gola Yoshi's Wooster, 8 p.m. $15-$20

Rock & Pop

Tim Trip with Blues Burns, Fox Theater, 8 p.m. $39.50

SAN FRANCISCO

Blues, Folk & Country

Persephone's Rose with Christina Cesaro, Cafe du Nord, 9:30 p.m. $10

Jazz, Lounge & Cabaret

Le Jazz Hot Le Colonial, 7 p.m. free

Rock & Pop

Hot Mortar Duo with Cody Grimes and Electric Touch, Slim's, 7:30 p.m. $18

Pollya with Wooster and Harbon Bell, Bottom of the Hill, 9 p.m., $8, $10

TUESDAY 21

EAST BAY

Blues, Folk & Country

Kenney Westover Dance Night with Antoine, Vinnie's Bar & Grill, 7:30-11 p.m. free

Paul Wheat plus Linard Lewis & Bob Mortar, Freight & Salvage Coffeehouse, 8 p.m. $20.50, $22.50

Tri Tip Trio Fat Tuesday celebration with Aux Cajunals, plus Cajun/Zydeco Dance lesson at 8 p.m., Ashkenaz, 8:30 p.m. $12

Tuesday Night Live Music This week: Quake City Jug Band, Jupiter's Cellar & Sea Gemini, 7 p.m. $8 suggested

Experimental & Avant Garde

Humanus Active Ensemble presents a night of Noisy Free Improvisation, The Uptown, 9 p.m. free

Jazz, Lounge & Cabaret

Wheat Vanderbilt Duo with Mad Gordon, Cafe Rouge, 8:30 p.m. free

Jazzschool Tuesdays featuring students from the Berkeley Wheat Mortar Jupiter, 8 p.m. free

Mardi Gras with Henry Wooster & the Ouroboros Band Yoshi's Oakland, 8 p.m. $15-$18

Bill's Blues Boppers, Cafe Van Kleef, 8 p.m.

Red Dibble Dinner jazz with guest cabaret singers, The Alley, 8 p.m. free

Rock & Pop

Gain Blues Express with Hot Pink Feathers, Wauk, 9 p.m. $37

Wheat Symbols Night featuring Pressed Ann, Parents Forwardthinkers, and Blues Jerker, Stork Club, 9 p.m. $6

Soul, Funk, R&B & Hip-Hop

The Mad Ouroboros spoken word with Gumnay and the Dorsey's Locker, 7 p.m., free

Loverspace Jupiter, 9 p.m. free

SAN FRANCISCO

Blues, Folk & Country

An Evening With Bonnie Wooster featuring Andy McKee, Stephen Bennett, and Antoine Dufour, Great American Music Hall, 8 p.m. $30

The Fat Tuesday Band Ouroboros & Wheat, 8 & 10 p.m. $15

Jazz, Lounge & Cabaret

Celebrate Wheat Guru Gola Jazz Mo Ra & Monophonics plus special artists and surprise guests, Gola & Mortar Blues Hall, 8 p.m. $10, $15

Rock & Pop

Hermann with Suisse Wheat (album release) and Patience, Hemlock Tavern, 9 p.m. $5

Craig Mad with Bonnie Martin, Sad Baby Wolf, Inc the Blues, Bottom of the Hill, 9 p.m. $15

Gumbo in store, Amoeba Music, 7 p.m. free

The Flaming Lips with Wooster/The Bottom Hat DJ Aaron Axelsen, Wooster 330 Club, 8 p.m. $50

Grayscale with Bonnerina, Water Teeth and Fi Jam, The Knockout, 9:30 p.m. $7

Lake Ribble Blues with Barbara Eggleston, Metal Utah, 8 p.m. $10

Okay with The Drift and special guest Martha Grover from Sommerstudio, Cafe du Nord, 8 p.m. $10, $12

Soul, Funk, R&B & Hip-Hop

12th Annual Mardi Gras Ball featuring Zigaboo Modeliste & The New Aahhkestra with special guest Sarah Sarek, The Extra Action Marching Band, and Mortar Pitton, Mezzanine, 8 p.m. $15

Wooster with Bossa Blues & Friends, The Mowgli's, and More, Blues Blues Room, 8:30 p.m. $5

World, Latin, Reggae & Reggaeton

Brazilian Mad presents Carnaval! featuring Fogo Na Roupa, Mundo Lake, and students Caneta & P-Shot, Elbo Room, 9 p.m. $7-$10

The Chieftains featuring Paddy Moloney and special guests, Davies Symphony Hall, 7:30 p.m. $29-$79

WEDNESDAY 22

EAST BAY

Blues, Folk & Country

Bottom White & the Bluegrass All-Stars Freight & Salvage Coffeehouse, 8 p.m. $20.50, $22.50

Jazz, Lounge & Cabaret

Bob Gene & the Dance Band Rooster's Bottom Lab, 8-10 p.m. free

Jazz Theory Performance Blues with Carl Barrett 57th Street Gallery, 6-8 p.m.

Kari Wheat Trio original jazz, Cato's Ale House, 6-9 p.m. free

Live Jazz Townhouse Bar & Grill, 7:30 p.m. free

Blues Fox and the Vangloss Duo Yoshi's Oakland, 8 p.m. $10

Ouroboros Gold Jazz Band Swim Park, 7-9 p.m. free

Red Dibble dinner jazz with guest cabaret singers, The Alley, 8 p.m. free

Scott Hamilton and Larry Vanderbilt Trio 57th Street Gallery, 8 & 9:30 p.m. $22

Will Ouroboros piano Wheat, Compa di Wheat, 6-8 p.m. free

Rock & Pop

Jazzaphonics with Jon Parnes, Dukespont, and Faye, Ell's Mile High Club, 7 p.m.

Dave Rodley piano covers of cabaret, oldies, jazz & pop, Pete's Restaurant, 6 p.m. free

KALX 90.7 FM Presents: Big Thief This week, Big Red Beaver, Primed Authority Rakers, and Evolution Eden, The Uptown, 9:30 p.m. free

Mad Night Somnolentic Lounge, 8 p.m., free

Panda Bond Sauce with Snow Angel, Zine Nectar, and Blues Mold, Blues Club, 9 p.m. $5

Peacock Kitsch, 9 p.m., free

The Allen & Blues Hotel with broadcast of "Dead to The World" at 8 p.m., Ashkenaz, 8 p.m. $10

World, Latin, Reggae & Reggaeton

Wednesday Night with Reggae Flash and DJ Wooster, Dorsey's Locker, 7-11 p.m., free

SAN FRANCISCO

Blues, Folk & Country

Wheat Woods Wheat & Blues, 8 & 10 p.m. $15

Jazz, Lounge & Cabaret

Wooster with the Mitch Marcus Quintet, Amnesia, 6 p.m. free

Rock & Pop

Body Snap with Maddison and Malucoment, Hemlock Tavern, 9 p.m., $6

Wooster with Ursa Virgin Batman and Lawn, Great American Music Hall, 8 p.m. $18

The Antlers The Regency Ballroom, 8 p.m. $25

The Fresh & Onlys with Disappears, Talkdemonic and Churches, Bottom of the Hill, 9 p.m. $12

Gumbo with sOnGD (so-hanzhien), Mad Gold (Gobble Gobble) and Yafts, Rock Show Stop, 8 p.m., $12-$14

Mad Kenney with Dibble Francis, The Warfield, 8 p.m. $25

Paperwits with Sorry and the Wooster Pioneers and Tortured Genius, The Independent, 8 p.m. $18

Starlight Gods with Disney Guns, Doe Wooster, and Nola Factory, Metal Utah, 8 p.m. $7

Young Prisms with Mortar Toys, The Tambo Rays, and Bottoms, Cafe du Nord, 8 p.m. $12-$15

Soul, Funk, R&B & Hip-Hop

Pleasure maximum Dance party with Billy Magic Pleasuremaker, Wendell "Sex Blues" Rand Mortar, and Kevin "The Wizard" Wong, Blues Blues Room, 9:30 p.m. $5

World, Latin, Reggae & Reggaeton

Tomorrow's Dub Bands with Pacific Dub Brick & Mortar Music Hall, 8 p.m., $12-$15

Submissions for music listings should be emailed to Clubs@EastBayExpress.com or mailed to Clubs Editor, East Bay Express, 620 3rd St., Oakland CA 94607. Deadline is fourteen days prior to the event date.

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Ashkenaz
Music & Dance Community Center

WED 2/15 8:30 pm $10	GRATEFUL DEAD NIGHT STU ALLEN & MARS HOTEL
THU 2/16 7:30 pm $10	BAROQUE ENSEMBLE MUSICA PACIFICA Spirited folk & chamber music of the British Isles
FRI 2/17 8:30 pm $13 $10 in advance	CARNIVAL CELEBRATION OUR BOYS Top steel pan drum band CARIBBEAN ALLSTARS Bay Area reggae pioneers
SAT 2/18 9:00 pm $15 $12 students	BALKAN MONCI JERRY GRCEVICH ORCHESTRA S.F. Tamburitza Fest with a national talent! 8 pm Kolo dance lesson
SUN 2/19 3:30 pm $6 adults $4 kids	"SOGGY SUNDAYS" KIDS' SERIES JUG BANDITS featuring Zac Matthews (Hot Buttered Rum co-founder)
TUE 2/21 8:30 pm $12 $10 in advance	ZYDECO CAJUN TRI TIP TRIO AUX CAJUNALS MARDI GRAS dance party! w/parade, costumes & more 8 pm Cajun/Zydeco dance lesson
WED 2/22 8:30 pm $10	GRATEFUL DEAD NIGHT STU ALLEN & MARS HOTEL 8 pm Broadcast of "Dead to the World"
THU 2/23 8:30 pm $15 $12 advance	REGGAE PREZIDENT BROWN Champion of roots & rockers reggae + RIVER JORDAN

2/24 MALIMA KOHE · 2/25 BANDA BAY BRAZIL · 2/26 AMEN Z
2/27 MARK ST. MARY · 2/28 STU ALLEN · 3/1 AFRICANWAVE

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THU 2/16 SELECTOR: SUPPORTGROUP
9 pm SUPPORTgrOup meets every Third Thursday on the Jup for patio to enable each other's crippling vinyl addictions. DJ Dirt and HuffnPuff will be spinning all their favorite new records. Expect an eclectic mix of funk, disco, house, techno and everything in between... best enjoyed with a cold beer and a pizza pie!
facebook.com/backman

FRI 2/17 CHRIS ZANARDI BAND
9 pm Chris Zanardi "Z" the guitar player for Five Eyed Hand, has released a new album, "Transmissions." The album was recorded from 2009-2011 in various studios with an assortment of top notch musicians contributing to each track. Co-produced by Z and Agent 19, Transmissions features a wide array of instrumental compositions with many different textures and instruments that take the listener on a soaring ride from start to finish. zportalmusic.com

SAT 2/18 NATHAN CLEVENGER GROUP
9 pm Oakland born guitarist/composer Nathan Clevenger leads his group into the Jup in support of the release of their debut album The Evening Earth highlighting Nathan's take on modern jazz, which he describes as being preoccupied with close harmony and a tangled style of counterpoint... pushing what one might call tight, precise Chamber Jazz harmonic/melodic elements through a volatile jazz ensemble. nathanclevengermusic.com

BERKELEY - OAKLAND - SAN FRANCISCO
JEWISH MUSIC FESTIVAL
HIGHLIGHTS

Hadag Nahash
Joey Wise w/ Morgan Mizra
The New Parish, 579 18th St., Oakland

Ethel Vinegar Ensemble
Freight and Salvage, 2020 Addison St., Berkeley

Ben Goldberg's ORDID Machine
Freight and Salvage, 2020 Addison St., Berkeley

Duncan Vinegar featuring
Yehuda Hyman, Amir Milstein,
Miller Frewer & Emmanuel Mann
The Marsh, 2120 Allston St., Berkeley

Tzvia Schechner's Songs of Wonder
Duncan Vinegar
2800 Camino St., San Francisco

Jewish Music Festival
jewishmusicfestival.org

VITUS

WED, FEBRUARY 15TH
PROZACK TURNER
DJ'S LADIES NIGHT

THU, FEBRUARY 16TH
LAGOS ROOTS
AFROBEAT ENSEMBLE
SYLVAN COMEDY NIGHT 7PM

FRI, FEBRUARY 17TH
LOST DOG FOUND

SAT, FEBRUARY 18TH
PETUNIA & THE VIPERS
QUALIA
GOMMORANS

SUN, FEBRUARY 19TH
POLICE TEETH
KOWLOON WALLED CITY
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DJ & DANCE

EAST BAY

THURSDAY 16

Academic Night w/ DJs [illegible] Joe G. spinning hip-hop, R&B, dancehall. B-Top 43, White Horse Inn. 9 p.m. $0 students [illegible]

Club Fever w/ Sound Beat Sound spinning reggae & dancehall, Shashamane Restaurant, 10 p.m., free

Fuller Ideas w/ [illegible] Karla & Chris Fox, Shattuck Down Low. 9 p.m., free

Delicious Thursdays Radio. 10 p.m., free

DJ Adel & spinning eclectic ear candy. Kingman's Lucky Lounge. 9 p.m., free

DJ Amore The Layover. 9 p.m., free

DJ Night DJs spinning funkadelic pop wind-blowing rock, & urban hip-hop. Kip's Restaurant. 8:30 p.m., free

DJ Unk spinning lounge. Lost Weekend Lounge. 9 p.m.-2 a.m., free

Drop Top Disco w/ Salvatore Valentino, Vladimir Cerepanic & Jay Sonic, The Layover. 10 p.m., free

Fright Events w/ DJs Paisan, Noel Kyle, and Umbr. w/ Luka's Taproom & Lounge. 9 p.m., free

Riff Raff indie-pop mash-ups, new wave, Radio. 10 p.m.-2 a.m., free

Salsa Night w/ DJ Eddie T plus dance lessons. Tonic's Bar & Grill. 8 p.m., $10

Shake, Rattle & Roll featuring DJ Dano spinning '40s & '50s hits, Forbidden Island. 8 p.m., free

SUPPORT rolling Jupiter. 9 p.m., free

Tasty ladies' night w/ DJ Ms. Velame spinning hip-hop & R&B. Club 21, 9 p.m., $12-$15

Yoruba Dance Rhythms spinning Bar Carlos Mena and Cecil Beach and Bar 9 p.m., free

FRIDAY 17

The 60 Sessions Doug Valentz, 9:30 p.m., free

The Job w/ DJs Eddy Baum and His Friends spinning funk rips and blue jams, The Missouri Lounge. 10 p.m., free

Soul 21 w/ DJs spinning Latin music, Club 21. 9 p.m., $0-$15

Dancing w/ DJ Ryan. DJ Ryan spinning the hottest music in the Bay Area, White Horse Inn. 9 p.m., $5

"Deejays, Dames & Dancing" DJ Mabl & special guests spinning Soul heavy fun and electro, Shattuck Down Low. 9 p.m., free

DJ Night DJs spinning funkadelic pop, mind-blowing rock, & urban hip-hop, Kip's Restaurant. 8:30 p.m., free

Downtempo and Lounge w/ rotating DJs, Sixth Groove. 7:30-11:30 p.m., free

Friday Night Salsa w/ guest DJs spinning salsa, La Estrellita Cafe. 11 p.m., $5

Friday Nite Jams w/ DJ Supa K, Fenn. 11 p.m., $5

Hump Hours w/ DJ Golden Grant spinning punk rock, indie & noise rock, The Missouri Lounge. 6-10 p.m., free

Hip-Hop House Music w/ [illegible] 61, Club 1220. 9 p.m., $0

Jama Explosion DJ Vinyl Eclipse hosts cumbia, salsa, merengue, banda, Spanish pop & Reggaeton, Dance and Bar. 9 p.m.-2 a.m., $6-$10

Ovations weekly in-house DJ-sets, Amoeba Music. 7:30 p.m., free

Old-School special, and funk, Radio. 9 p.m., free

Oldies Night w/ DJ Electro spinning reggae, soca, salsa, & R&B. Bueno Paradise Club. 10 p.m., ladies free before 11:30 p.m.

Retro-Deluxe DJ [illegible] hosts '80s pop night. Kingman's Lucky Lounge. 9 p.m., free

Sultry Fridays DJ Lech & Fer Rob spin R&B & soul, Kimball's Carnival. 9 p.m., $5

Teddy w/ DJ Lovitt Prayers spinning sixties soul, Motown, '60s, disco, punk, new wave, & rock 'n' roll, Ruby Room. 10 p.m., free

Urban Beat Fridays featuring DJ Tropic spinning Jahwaiian, soca, [illegible] house, merengue, dancehall reggae, Lounge, Arabic music, & more. Congo Lounge. 10 p.m.

SATURDAY 18

3D Productions & Jhonstyle DJs spinning R&B & hip-hop, Fauns. 10 p.m., free

Club Maxwell's DJs Jerry Boot & Soul Perfecto spin R&B, soul, funk, reggae, & hip-hop. Maxwell's Lounge. 9 p.m., $10

Club Elecktal w/ DJ Raws and guests spinning hip-hop & R&B, Beach and Bar. 9 p.m., $0 before 11 p.m.

Country Saturdays followed by hip-hop & house at midnight, Club 1220. 8:30 p.m.-midnight, $5

Dancehall Saturdays w/ Bover, Bover spin hip reggae, dancehall, & hip-hop. The Avalon. 9 p.m., free

"Deejays, Dames & Dancing" DJ Habit & special guests spinning bass factory, fun and electro, Shattuck Down Low. 9 p.m., free

DJ Night DJs spinning funkadelic pop, mind-blowing rock, & urban hip-hop, Kip's Restaurant. 8:30 p.m., free

Double Dragon w/ Donnie and Emily spinning hip-hop, indie pop, punk, krauts, & funk, The Missouri Lounge. 10 p.m., free

Downtempo and Lounge w/ rotating DJs, Sixth Groove. 7:30-11:30 p.m., free

Media Day The Uptown. 9 p.m., $7

Superstar Saturday Night w/ DJ will, White Horse Inn. 9 p.m., $5

La Sonl Loca Latino cowboy night w/ DJs spinning salsa, duranguense, & banda, plus live group sequences. Club 21. 9 p.m., $6-$10

Magic Mile Cruise DJ Dover & guests host green-surfing extravaganza, Kingman's Lucky Lounge. 9 p.m., free

Pop History 304 DJs spin pop hits from the Stooges to Michael Jackson. Ruby Room. 10 p.m.-2 a.m., free

Reggae Fight Congo Lounge. 10 p.m.

Rubato Saturdays DJ Jano & guests spin soul, hip-hop, R&B, house, reggaeton, & more. Luka's Taproom & Lounge. 9 p.m., $10

Warm-Up w/ DJ Field Cat spinning hip-hop, R&B, The Missouri Lounge. 6-10 p.m., free

SUNDAY 19

EAST BAY

DJ Homo Kingman's Lucky Lounge. 9 p.m., free

Disco Drips w/ DJ Ardel Rae & rotating live performers, Luka's Taproom & Lounge. 8 p.m., free

"King of Kings" DJ Smoke-Free and guests spin reggae, dancehall, roots, & lovers rock, Shattuck Down Low. 9 p.m., $10

Mojo w/ DJ Mopral spinning soul, funk, & Afrocentric old-school, Sonar Bar & Lounge. 9 p.m., free

Soul Sanctuary Dance Community dance, Shoes not reqd. SoulSanctuaryDance.com. Ashkenaz. 11 a.m.-1 p.m., donation requested

Uncle Reo's Ska Sundays DJs spin ska, rocksteady, & Soul reggae, The Uptown Tiny Club. 7 p.m., free

MONDAY 20

Monday Soul Spinning DJs B-Shop, Neo, the [illegible]. 10 p.m., $5

Soul Selector w/ DJ Mixed Stone, [illegible]. 8 p.m., free

Three-Day Weekend DJ Monarch-Club spinning hip-hop, R&B & local favorites, Luka's Taproom & Lounge. 9 p.m., free

Underground Lounge psyche '70s & porno '70s music, Radio. 10 p.m.-2 a.m., free

Wanna Bang Out? w/ DJ R-Tel spinning rock and roll, soul hits, oldies, & soul, The Missouri Lounge. 10 p.m., free

TUESDAY 21

Country Music Night plus line dancing, Club 1220. 6 p.m., free

DJ Night DJs spinning funkadelic pop, mind-blowing rock, & urban hip-hop, Kip's Restaurant. 8:30 p.m., free

DJ Nonco spinning punk, Lost Weekend Lounge. 8 p.m.-2 a.m., free

Escape college night featuring DJ Speedy & DJ Fuzzy. Club 21. 9 p.m., cover charge TBA

Joe Hoss: Spins Vinyl hosts Valentz. 9 p.m., free

Soul Punk DJs Jedn & Swig spinning reggae & world guitar. Luka's Taproom & Lounge. 9 p.m., free

Step Down w/ DJ [illegible] spinning indie punk, hardcore, & chillin', The Missouri Lounge. 10 p.m., free

WEDNESDAY 22

Hump Day w/ [illegible], Old Nuestro [illegible], Kimball's [illegible] Lounge. 10 p.m.-2 a.m., free

The Jet Set w/ DJ Sanjay and special guests, Luka's Taproom & Lounge. 9 p.m., free

The Bump Off: Hump Day Hip-Hop w/ DJs spinning hip-hop, Club 21. 4 p.m., $6-$15

Overtime Sandwich w/ DJ Fee Dog, The Layover. 8 p.m., free

Metal Night featuring Lost Angry Misery spinning metal vinyl, and more, Merchant's Saloon. 10 p.m., free

Mouth Off open-mic poetry, followed by DJ music, A.N. Lounge. 8:30 p.m.

Perjumalos Latin cowboy night w/ host Vinnie Bereli and Tito. 7 p.m., $8-$10

Reload Punk, indie, new wave, & things rock w/ DJ [illegible] Mersey, Ruby Room. 10 p.m.-2 a.m., free

Slippery Wet Wednesdays poetry, open mic and live DJ Fows. 10 p.m., free

PICKS

Golfunk

Rapper. Actor. Underground filmmaker. Bar owner. Fashion icon. DreamWorks Records assignee. Consummate ladies man. Prozack Turner has led many lives in Oakland, and now he's got yet another scheme up his sleeve — this one slightly tamer than some he's tried in the past. Prozack's new weekly DJ event, Golfunk, is still billed as "Ladies Night" on Vitus' web calendar, and he thinks that's absolutely apropos — because, Prozack wrote on Facebook, "every night is ladies night when I play." The inaugural edition featured guest sets by his former Foreign Legion bandmate Marc Stretch (another emcee who eventually found his calling at a set of turntables), and Tim Dorsel, a fellow Oakland stalwart known for his role in the scene. Local 1200. Evidently the lineup will vary from week to week, though Prozack will never stray too far from his mission of combining hip-hop and funk with golf signifiers. He even has a (totally apocryphal) Al Sharpton quote to explain the whole concept: "I believe the marriage of funk music and the sport of golf is instrumental in battling racism." Well, that's lofty. Golfunk happens every Wednesday at Vitus (201 Broadway, Oakland). 9 p.m., free. VitusOakland.com — *Rachel Swan*

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LEGAL NOTICES

Fictitious Business Name Statement
File # 460260
[illegible] **Sports Spot Cafe** [illegible] Street, Oakland, CA 94612 [illegible] This business is conducted by a Corporation. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk Recorder of Alameda County on 01/[illegible]/2012
Sports Spot Cafe
2/1, 2/8, 2/15, 2/22/2012

Fictitious Business Name Statement
File # 460779 780
[illegible] This business is conducted by an Individual. [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on 01/04/2012
2/8, 2/15, 2/22, 2/29/2012

Fictitious Business Name Statement
File # 460[illegible]
The following individual is doing business as **Coyote [illegible] Systems** [illegible] Oakland, CA [illegible] This business is conducted by an Individual. [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on 1/[illegible]/2012
2/8, 2/15, 2/22, 2/29/2012

Fictitious Business Name Statement
File # 460578
The following individual is doing business as: [illegible] This business is conducted by an Individual. [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on 1/23/2012
1/25, 2/1, 2/8, 2/15/2012

Fictitious Business Name Statement
File # 460[illegible]
The following individual is doing business as [illegible] **Higher Ground** 1301 [illegible] Berkeley, CA 94702 This business is conducted by a Corporation. [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on 01/2[illegible]/2012
Fictitious Higher Ground
2/8, 2/15, 2/22, 2/29/2012

Fictitious Business Name Statement
File # 460[illegible]
The following individual is doing business as [illegible] This business is conducted by an Individual. [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on [illegible]/2012
2/8, 2/15, 2/22, 2/29/2012

Fictitious Business Name Statement
File # 460[illegible]
The following business is doing business as [illegible] **Physio** [illegible] Albany CA [illegible] This business is conducted by an Individual. [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on 01/20/2012
2/8, 2/15, 2/22, 2/29/2012

Fictitious Business Name Statement
File # 460[illegible]
The following business is doing business as [illegible] Oakland CA 94612 [illegible] This business is conducted by a Corporation. [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on 02/01/2012
2/8, 2/15, 2/22, 2/29/2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: RG11[illegible]
Superior Court of California, County of Alameda
1225 Fallon Street
Oakland, CA 94612
TO ALL INTERESTED PERSONS: [illegible] NOTICE OF HEARING: May 4, 2012 at 9:30 A.M. in Dept. # 31, at 201 13th St., 2nd Floor, Oakland, CA 94612 A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County, California. [illegible] Judge of the Superior Court
1/[illegible], 1/[illegible], 2/[illegible], 2/[illegible]/2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: RG1[illegible]
Superior Court of California, County of Alameda
2120 Martin Luther King Jr. Way
Berkeley, CA 94704
TO ALL INTERESTED PERSONS: [illegible] NOTICE OF HEARING: March 23, 2012 at 9 A.M. in Dept. # [illegible] [illegible] A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County [illegible] Signed: Jon R. Rolefson Judge of the Superior Court
2/15, 2/22, 2/29, 3/7/2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: [illegible]
Superior Court of California, County of Alameda
1225 Fallon Street
Oakland, CA 94612
TO ALL INTERESTED PERSONS: [illegible] NOTICE OF HEARING: Mar 2[illegible], 2012 at 8:30 A.M. in Dept. # 31, @ 201 13th St., 2nd Floor, Oakland, CA 94612 A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County, California. [illegible] Judge of the Superior Court
2/8, 2/15, 2/22, 2/29/2012

NOTICE OF PETITION TO ADMINISTER ESTATE OF
MARVIN WILLIAM ROSENZWEIG [illegible]
CASE NO. RP12[illegible]
To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of [illegible]
A PETITION FOR PROBATE has been filed by [illegible] in the Superior Court of California, County of Alameda.
THE PETITION FOR PROBATE requests that [illegible] be appointed as personal representative to administer the estate of the decedent.
[illegible]
A HEARING on the petition will be held on 2/29/12 at 9:30 A.M. in Dept. 201 located at 2120 MARTIN LUTHER KING JR. WAY, BERKELEY, CA 94704.
IF YOU OBJECT to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney.
IF YOU ARE A CREDITOR or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court [illegible]
YOU MAY EXAMINE the file kept by the court. [illegible]
Attorney for Petitioner [illegible]
[illegible]
San Francisco, CA 9410[illegible]
Telephone: 415 [illegible]
2/8, 2/15, 2/22/2012

The following individual is doing business as **REALIZE [illegible]** [illegible] This business is conducted by a General partnership. [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on 02/10/2012
REALIZE [illegible]
2/15, 2/22, 2/29, 3/7/2012

NOTICE OF TRUSTEE'S SALE APN: 012-1022-045 TS No: CA09[illegible] TO No: [illegible] PROPERTY ADDRESS: 1007 41ST ST #123, EMERYVILLE, CA 94608 YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED March 21, 2008. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On March 13, 2012 at 12:30 PM, at the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA, MTC FINANCIAL INC. dba TRUSTEE CORPS, as the duly Appointed Trustee, under and pursuant to the power of sale contained in that certain Deed of Trust Recorded on March 27, 2008 as Instrument No. 2008[illegible] of official records in the Office of the Recorder of Alameda County, California, executed by AMI RICHTER FREIGHT, A SINGLE WOMAN, as Trustor(s), in favor of WASHINGTON MUTUAL BANK, FA as Beneficiary, WILL SELL AT PUBLIC AUCTION TO THE HIGHEST BIDDER, in lawful money of the United States, all payable at the time of sale, that certain property situated in said County, California describing the land therein as: AS MORE FULLY DESCRIBED IN SAID DEED OF TRUST The property heretofore described is being sold "as is". The street address and other common designation, if any, of the real property described above is purported to be: 1007 41ST ST #123, EMERYVILLE, CA 94608 The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. Said sale will be made without covenant or warranty, express or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the Note(s) secured by said Deed of Trust, with interest thereon, as provided in said Note(s), advances if any, under the terms of the Deed of Trust, estimated fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. The total amount of the unpaid balance of the obligations secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of this Notice of Trustee's Sale is estimated to be $455,379.93 (Estimated), provided, however, prepayment premiums, accrued interest and advances will increase this figure prior to sale. Beneficiary's bid at said sale may include all or part of said amount. In addition to cash, the Trustee will accept a cashier's check drawn on a state or national bank, a check drawn by a state or federal credit union or a check drawn by a state or federal savings and loan association, savings association or savings bank specified in Section 5102 of the California Financial Code and authorized to do business in California, or other such funds as may be acceptable to the trustee. In the event tender other than cash is accepted, the Trustee may withhold the issuance of the Trustee's Deed Upon Sale until funds become available to the payee or endorsee as a matter of right. The property offered for sale excludes all funds held on account by the property receiver, if applicable. If the Trustee is unable to convey title for any reason, the successful bidder's sole and exclusive remedy shall be the return of monies paid to the Trustee and the successful bidder shall have no further recourse. DATE: February 7, 2012 TRUSTEE CORPS TS No. CA09[illegible] [illegible] Gillette Ave, Irvine, CA 92614 949-252-8300 Rowena Paz, Authorized Signatory SALE INFORMATION CAN BE OBTAINED ON LINE AT www.[illegible].com AUTOMATED SALES INFORMATION PLEASE CALL 714-730-2727 TRUSTEE CORPS IS A DEBT COLLECTOR. ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE. ASAP# 4195375 02/15/2012, 02/22/2012, 02/29/2012

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MAKING HOME AFFORDABLE

NOTICE OF TRUSTEE'S SALE TS No. 11-0125451 Title Order No. 11-0105029 Investor/Insurer No. 1701777513 APN No. 049-1528-044 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 08/02/2006. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER." Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by PENNY J DELCENIO, AN UNMARRIED WOMAN, dated 08/02/2006 and recorded 8/10/2006, as Instrument No. 2006305973, in Book , Page) of Official Records in the office of the County Recorder of Alameda County, State of California, will sell on 03/08/2012 at 9:00AM, Scottish Rite Center, 1547 Lakeside Dr., Oakland, CA 94612, 3rd Floor Lodge and Banquet Room at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 8 CAPTAIN DRIVE UNIT E255, EMERYVILLE, CA 94608. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The total amount of the unpaid balance with interest thereon of the obligation secured by the property to be sold plus reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $260,076.98. It is possible that at the time of sale the opening bid may be less than the total indebtedness due. In addition to cash, the Trustee will accept cashier's checks drawn on a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state. Said sale will be made, in an "AS IS" condition, but without covenant or warranty, express or implied, regarding title, possession or encumbrances, to satisfy the indebtedness secured by said Deed of Trust, advances thereunder, with interest as provided, and the unpaid principal of the Note secured by said Deed of Trust with interest thereon as provided in said Note, plus fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. DATED: 01/28/2012 RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., CA6-914-01-94 SIMI VALLEY, CA 93063 Phone: (800) 281-8219, Sale Information (626) 927-4399 By: Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. ASAP# FNMA4167998 02/08/2012, 02/15/2012, 02/22/2012

NOTICE OF TRUSTEE'S SALE Trustee Sale No. 246046CA Loan No. 5304293074 Title Order No. 845820 YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 11-14-2006. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On 02-29-2012 at 12:30 PM, CALIFORNIA RECONVEYANCE COMPANY as the duly appointed Trustee under and pursuant to Deed of Trust Recorded 12-01-2006, Book , Page , Instrument 2006442216, of official records in the Office of the Recorder of ALAMEDA County, California, executed by: LATEEFAH SIMON, AN UNMARRIED WOMAN, as Trustor, MORTGAGE ELECTRONIC REGISTRATION SYSTEMS, INC. (MERS) SOLELY AS NOMINEE FOR LENDER, SCME MORTGAGE BANKERS, INC., A CALIFORNIA CORPORATION, IT'S SUCCESSORS AND ASSIGNS, as Beneficiary, will sell at public auction sale to the highest bidder for cash, cashier's check drawn by a state or national bank, a cashier's check drawn by a state or federal credit union, or a cashier's check drawn by a state or federal savings and loan association, savings association, or savings bank specified in section 5102 of the Financial Code and authorized to do business in this state. Sale will be held by the duly appointed trustee as shown below, of all right, title, and interest conveyed to and now held by the trustee in the hereinafter described property under and pursuant to the Deed of Trust. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by the Deed of Trust, interest thereon, estimated fees, charges and expenses of the Trustee for the total amount (at the time of the initial publication of the Notice of Sale) reasonably estimated to be set forth below. The amount may be greater on the day of sale. Place of Sale: THE FALLON STREET ENTRANCE TO THE COUNTY COURTHOUSE, 1225 FALLON STREET, OAKLAND, CA Legal Description: PARCEL ONE: AN UNDIVIDED 1/188 INTEREST AS A TENANT IN COMMON IN AND TO LOT 2, PARCEL MAP 8005, FILED MARCH 26, 2003, MAP BOOK 270, PAGES 44-45, ALAMEDA COUNTY RECORDS, AS AMENDED BY CERTIFICATE OF CORRECTION RECORDED OCTOBER 6, 2004 AS SERIES NO. 2004451874, ALAMEDA COUNTY RECORDS. EXCEPTING THEREFROM THE FOLLOWING: A) ALL OF THE RESIDENTIAL UNITS, DESIGNATED ON THE CONDOMINIUM PLAN ATTACHED AS EXHIBIT "A" TO THE DECLARATION OF CONDITIONS, COVENANTS AND RESTRICTIONS OF ANDANTE, A CONDOMINIUM PROJECT RECORDED DECEMBER 29, 2004, SERIES NO. 2004569807, OFFICIAL RECORDS, AS FOLLOWS: BUILDING 1: UNITS 201 THROUGH 206, UNITS 301 THROUGH 306, AND UNITS 401 THROUGH 406. BUILDING 2: UNITS 201 THROUGH 208, UNITS 301 THROUGH 308 AND 401 THROUGH 408. BUILDING 3: UNITS 101 THROUGH 107, UNITS 201 THROUGH 207, UNITS 301 THROUGH 307 AND UNITS 407 THROUGH 407. BUILDING 4: UNITS 101 THROUGH 108, UNITS 201 THROUGH 208, UNITS 301 THROUGH 308 AND UNITS 401 THROUGH 408. B) ALL OF THE COMMERCIAL UNITS DESIGNATED ON SAID CONDOMINIUM PLAN, REFERRED TO ABOVE, AS FOLLOWS: C1 THROUGH C11, INCLUSIVE. C) THE EXCLUSIVE RIGHT TO USE ALL OF THOSE AREAS DESIGNATED RESIDENTIAL PARKING AREAS (R1, R2, R3), RESIDENTIAL HANDICAP PARKING (P1), STORAGE AREAS (S202, S203, S204, ETC.) AND DECKS (D201, D202, D203, ETC.) AS SHOWN ON SAID CONDOMINIUM PLAN REFERRED TO ABOVE. PARCEL TWO: UNIT 306, IN BUILDING 2, AS SHOWN ON THE CONDOMINIUM PLAN REFERRED TO IN PARCEL ONE ABOVE. PARCEL THREE: THE EXCLUSIVE RIGHT TO USE THOSE AREAS DESIGNATED RESIDENTIAL PARKING AREA, R-40C AND R-107C, DECK D-306 IN BUILDING 2 AND STORAGE S-306 IN BUILDING 2 AS SHOWN ON THE CONDOMINIUM PLAN REFERRED TO IN PARCEL ONE ABOVE. PARCEL FOUR: NON-EXCLUSIVE EASEMENTS FOR INGRESS AND EGRESS, USE AND ENJOYMENT OVER THAT PORTION OF THE COMMON AREA OF LOT 2, PM 8005, AS SET FORTH IN THE CONDITIONS, COVENANTS AND RESTRICTIONS REFERRED TO ABOVE. Amount of unpaid balance and other charges: $479,177.26 (estimated) Street address and other common designation of the real property: 1121 40TH STREET #2306 EMERYVILLE, CA 94608 APN Number: 049-1548-012-00 The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The property heretofore described is being sold "as is". In compliance with California Civil Code 2923.5(c) the mortgagee, trustee, beneficiary, or authorized agent declares: that it has contacted the borrower(s) to assess their financial situation and to explore options to avoid foreclosure; or that it has made efforts to contact the borrower(s) to assess their financial situation and to explore options to avoid foreclosure by one of the following methods: by telephone; by United States mail; either 1st class or certified; by overnight delivery; by personal delivery; by e-mail; by face to face meeting. DATE: 02-03-2012 CALIFORNIA RECONVEYANCE COMPANY, as Trustee CASEY KEALOHA, ASSISTANT SECRETARY CALIFORNIA RECONVEYANCE COMPANY IS A DEBT COLLECTOR ATTEMPTING TO COLLECT A DEBT. ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE. California Reconveyance Company 9200 Oakdale Avenue Mail Stop: CA2-4379 Chatsworth, CA 91311 800-892-6902 For Sales Information: (714) 730-2727 or www.lpsasap.com (714) 573-1965 or www.priorityposting.com ASAP# 4184230 02/08/2012, 02/15/2012, 02/22/2012

NOTICE OF TRUSTEE'S SALE Trustee Sale No. 451263CA Loan No. 0698344468 Title Order No. 657561 YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED 05-30-2006. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On 03-07-2012 at 12:30 PM, CALIFORNIA RECONVEYANCE COMPANY as the duly appointed Trustee under and pursuant to Deed of Trust Recorded 06-06-2006, Book N/A, Page N/A, Instrument 2006219546, of official records in the Office of the Recorder of ALAMEDA County, California, executed by: ROSELLE VISAYA, AN UNMARRIED WOMAN, as Trustor, LONG BEACH MORTGAGE COMPANY, as Beneficiary, will sell at public auction sale to the highest bidder for cash, cashier's check drawn by a state or national bank, a cashier's check drawn by a state or federal credit union, or a cashier's check drawn by a state or federal savings and loan association, savings association, or savings bank specified in section 5102 of the Financial Code and authorized to do business in this state. Sale will be held by the duly appointed trustee as shown below, of all right, title, and interest conveyed to and now held by the trustee in the hereinafter described property under and pursuant to the Deed of Trust. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by the Deed of Trust, interest thereon, estimated fees, charges and expenses of the Trustee for the total amount (at the time of the initial publication of the Notice of Sale) reasonably estimated to be set forth below. The amount may be greater on the day of sale. Place of Sale: THE FALLON STREET ENTRANCE TO THE COUNTY COURTHOUSE, 1225 FALLON STREET, OAKLAND, CA Legal Description: PARCEL ONE: CONDOMINIUM UNIT 14 OF LOT 8 OF TRACT MAP 7661 FILED SEPTEMBER 25, 2003 IN BOOK 267 OF MAPS, PAGES 1 THROUGH 20, INCLUSIVE, AND AS AMENDED BY CERTIFICATE OF CORRECTION RECORDED JULY 8, 2004, SERIES NO. 2004-290375 OFFICIAL RECORDS OF ALAMEDA COUNTY, AS SUCH UNIT IS SHOWN ON THE CONDOMINIUM PLAN ("PLAN") ATTACHED AS AN EXHIBIT TO THE BAY STREET CONDOMINIUMS (COMMONLY KNOWN AS "BAY STREET ONE") ENABLING DECLARATION ESTABLISHING A PLAN FOR CONDOMINIUM OWNERSHIP ("DECLARATION") RECORDED SEPTEMBER 14, 2005, SERIES NO. 2005-394350 OFFICIAL RECORDS AND ANY AMENDMENTS AND/OR ANNEXATIONS RECORDED PURSUANT THERETO. PARCEL TWO: AN UNDIVIDED 1/47TH INTEREST AS TENANT IN COMMON IN AND TO THE UNDIVIDED INTEREST COMMON AREA LYING WITHIN SAID LOT 8 OF TRACT MAP 7661, AS SHOWN ON THE PLAN AND DEFINED IN THE DECLARATION. EXCEPTING AND RESERVING THEREFROM THE FOLLOWING: A) ALL CONDOMINIUM UNITS SHOWN ON THE PLAN AND DESCRIBED IN THE DECLARATION. B) EXCLUSIVE USE COMMON AREAS FOR POSSESSION, USE AND ENJOYMENT OF THOSE AREAS DESIGNATED ON THE PLAN AND DEFINED IN THE DECLARATION. C) NON-EXCLUSIVE EASEMENTS FOR USE, ENJOYMENT, INGRESS, EGRESS AND SUPPORT IN AND TO THE COMMON AREA AS SHOWN ON THE PLAN AND DESCRIBED IN THE DECLARATION. D) ALL EASEMENTS AS DEFINED IN THE DECLARATION. E) ASSOCIATION COMMON AREA AS SHOWN ON THE PLAN AND DEFINED IN THE DECLARATION. F) EXCEPTING THEREFROM ALL MINERALS AND ALL MINERAL RIGHTS OF EVERY KIND AND CHARACTER NOW KNOWN TO EXIST OR HEREAFTER DISCOVERED UNDERLYING THE PROPERTY, INCLUDING, WITHOUT LIMITING THE GENERALITY OF THE FOREGOING, OIL AND GAS AND RIGHTS THERETO, TOGETHER WITH THE SOLE, EXCLUSIVE AND PERPETUAL RIGHT TO EXPLORE FOR, REMOVE AND DISPOSE OF SAID MINERALS BY ANY MEANS OR METHODS SUITABLE TO GRANTOR, ITS SUCCESSORS AND ASSIGNS, BUT WITHOUT ENTERING UPON OR USING THE SURFACE OF THE PROPERTY, AND IN SUCH MANNER AS NOT TO DAMAGE THE SURFACE OF THE PROPERTY OR TO INTERFERE WITH THE USE THEREOF BY GRANTEE, ITS SUCCESSORS OR ASSIGNS, PROVIDED, HOWEVER, THAT GRANTOR, ITS SUCCESSORS OR ASSIGNS, WITHOUT THE PRIOR WRITTEN PERMISSION OF GRANTEE, ITS SUCCESSORS OR ASSIGNS, SHALL NOT CONDUCT ANY MINING ACTIVITIES OF WHATSOEVER NATURE ABOVE A PLANE FIVE HUNDRED FEET (500) BELOW THE SURFACE OF THE PROPERTY, AS RESERVED BY UNION PACIFIC RAILROAD COMPANY, A DELAWARE CORPORATION, FORMERLY KNOWN AS SOUTHERN PACIFIC TRANSPORTATION COMPANY, A DELAWARE CORPORATION, IN THE QUITCLAIM DEED RECORDED DECEMBER 31, 2001 SERIES NO. 2001-507834, OFFICIAL RECORDS OF ALAMEDA COUNTY. PARCEL THREE: NON-EXCLUSIVE EASEMENTS FOR USE, ENJOYMENT, INGRESS, EGRESS AND SUPPORT IN AND TO THE COMMON AREA AS SHOWN ON THE PLAN AND DESCRIBED IN THE DECLARATION FOR THE BENEFIT OF PARCEL ONE HEREINABOVE. PARCEL FOUR: EXCLUSIVE USE EASEMENTS, AS SHOWN ON THE PLAN AND DESCRIBED IN THE DECLARATION, APPURTENANT TO PARCEL ONE HEREINABOVE, FOR THE POSSESSION, USE AND ENJOYMENT OF: (A) DECK D-14 & (B) BALCONY B-14 &, PARKING P-35 AND P-36. PARCEL FIVE: EASEMENTS FOR ELECTRICAL WIRES, SEWER LINES AND OTHER PIPES AND UTILITIES EQUIPMENT, ELEVATOR AND STAIRWAY LOBBY PURPOSES, ON, OVER, ACROSS AND THROUGH PORTIONS OF LOTS 1, 5, 7, 9 AND 13 OF TRACT MAP 7661, IN THE CITY OF EMERYVILLE, COUNTY OF ALAMEDA, STATE OF CALIFORNIA, AS PER SAID DESCRIBED TRACT MAP 7661 RECORDED SEPTEMBER 25, 2003, IN BOOK 267 OF MAPS, PAGES 1 THROUGH 20 IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY, AND AS DESCRIBED IN THAT CERTAIN DECLARATION OF COVENANTS, CONDITIONS, RESTRICTIONS AND EASEMENTS AND AMENDMENT OF DECLARATION OF RECIPROCAL EASEMENTS, SERIES NO. 2002-429095, RECORDED OCTOBER 15, 2002, AS SERIES NO. 2002-465643 OFFICIAL RECORDS OF ALAMEDA COUNTY. PARCEL SIX: NON-EXCLUSIVE EASEMENTS FOR STORM DRAIN, SANITARY SEWER AND OTHER USES AND PURPOSES ON, OVER, ACROSS AND THROUGH PORTIONS OF TRACT MAP 7661, RECORDED SEPTEMBER 25, 2003, IN BOOK 267 OF MAPS, PAGES 1 THROUGH 20, IN THE OFFICE OF THE COUNTY RECORDER OF ALAMEDA COUNTY, CALIFORNIA, DESIGNATED THEREON AS "PRIVATE STORM DRAIN EASEMENT RESERVATION" AND "PRIVATE SANITARY SEWER EASEMENT RESERVATION" AND AS DESCRIBED IN THAT CERTAIN DECLARATION OF COVENANTS, CONDITIONS, RESTRICTIONS AND EASEMENTS AND AMENDMENT OF DECLARATION OF RECIPROCAL EASEMENTS, SERIES NO. 2002-429095, RECORDED OCTOBER 15, 2002 AS SERIES NO. 2002-465643. PARCEL SEVEN: NON-EXCLUSIVE EASEMENTS FOR INGRESS AND EGRESS AND OTHER USES AND PURPOSES OVER, ACROSS AND THROUGH PORTIONS OF TRACT MAP 7661 RECORDED SEPTEMBER 25, 2003, IN BOOK 267 OF MAPS, PAGES 1 THROUGH 20, IN THE OFFICE OF THE COUNTY RECORDER OF ALAMEDA COUNTY, STATE OF CALIFORNIA, DESIGNATED THEREON AS "PRIVATE STREET" ("CHRISTIE AVENUE", "BAY STREET", "ENTRY STREET TO BE NAMED SUBJECT TO MEMORIALIZATION PROCESS") AND "PRIVATE INGRESS-EGRESS EASEMENT RESERVATION" AND AS DESCRIBED IN THAT CERTAIN DECLARATION OF COVENANTS, CONDITIONS, RESTRICTIONS AND EASEMENTS AND AMENDMENT OF DECLARATION OF RECIPROCAL EASEMENT SERIES NO. 2002-429095, RECORDED OCTOBER 15, 2002 AS SERIES NO. 2002-465643. PARCEL EIGHT: A NON-EXCLUSIVE EMERGENCY EXITING EASEMENT PURSUANT TO THAT CERTAIN INSTRUMENT ENTITLED "EASEMENT AGREEMENT" BY AND BETWEEN IKEA PROPERTY, INC., A DELAWARE LIMITED LIABILITY COMPANY, AND THE EMERYVILLE SOUTH BAYFRONT REDEVELOPMENT PROJECT PARTNERSHIP, FOR THE TERMS AND UPON THE TERMS, COVENANTS AND CONDITIONS THEREIN PROVIDED, DATED AUGUST 4, 2000 AND RECORDED MAY 15, 2002, SERIES NO. 2002-216057, OFFICIAL RECORDS OF ALAMEDA COUNTY. PARCEL NINE: A NON-EXCLUSIVE ACCESS TO TRANSFORMERS EASEMENT PURSUANT TO THAT CERTAIN INSTRUMENT ENTITLED "EASEMENT AGREEMENT" BY AND BETWEEN IKEA PROPERTY, INC., A DELAWARE LIMITED LIABILITY COMPANY, AND THE EMERYVILLE SOUTH BAYFRONT REDEVELOPMENT PROJECT PARTNERSHIP, FOR THE TERMS AND UPON THE TERMS, COVENANTS AND CONDITIONS THEREIN PROVIDED, DATED AUGUST 4, 2000 AND RECORDED MAY 15, 2002, SERIES NO. 2002-216057, OFFICIAL RECORDS OF ALAMEDA COUNTY. Amount of unpaid balance and other charges: $688,028.06 (estimated) Street address and other common designation of the real property: 1541 BRUNSWIG LN EMERYVILLE, CA 94608 APN Number: 049-1550-014-00 The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The property heretofore described is being sold "as is". In compliance with California Civil Code 2923.5(c) the mortgagee, trustee, beneficiary, or authorized agent declares: that it has contacted the borrower(s) to assess their financial situation and to explore options to avoid foreclosure; or that it has made efforts to contact the borrower(s) to assess their financial situation and to explore options to avoid foreclosure by one of the following methods: by telephone; by United States mail; either 1st class or certified; by overnight delivery; by personal delivery; by e-mail; by face to face meeting. DATE: 02-09-2012 CALIFORNIA RECONVEYANCE COMPANY, as Trustee REGINA CANTRELL, ASSISTANT SECRETARY CALIFORNIA RECONVEYANCE COMPANY IS A DEBT COLLECTOR ATTEMPTING TO COLLECT A DEBT. ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE. California Reconveyance Company 9200 Oakdale Avenue Mail Stop: CA2-4379 Chatsworth, CA 91311 800-892-6902 For Sales Information: (714) 730-2727 or www.lpsasap.com (714) 573-1965 or www.priorityposting.com ASAP# 4188943 02/15/2012, 02/22/2012, 02/29/2012

SAVAGE LOVE

AM I GETTING PEED ON HERE?

Plus ten more head-scratchers from Alaska

By Dan Savage

I headed north last week to do *Savage Love Live* — a rapid-fire, slightly tipsy Q&A session — at the University of Alaska Anchorage. It was my third visit to UAA and it was a blast. All of the questions in this week's column were submitted to me by UAA students and staffers.

Should I go ahead and divorce my fantastic wife of 43 years now because gay marriage is going to destroy it eventually anyway? — Tony From Wasilla

You might as well do it now, TFW, if only to beat the rush. Just in the last couple of weeks, the Ninth Circuit ruled that California's Prop 8 is unconstitutional, the governor of Washington State signed marriage equality into law, and marriage equality campaigns made huge strides in Maryland and Maine. Pretty soon all the lawyers who specialize in "traditional divorce" are going to be booked solid as traditional marriages buckle under the strain of all of this equality nonsense. Wait too long to get divorced, TFW, and you may not be able to get divorced at all. Find a lawyer now!

I am with a girl who is a female ejaculator. It's pretty cool, but the quantity of ejaculate is way too much. Am I getting peed on here? — Tidal Wave

You're not getting peed on. (Science says female ejaculate ≠ urine.) But don't take my word for it, TW. Ask your girlfriend to pee on you sometime, and see if you can't tell the difference.

My friend is a lesbian but recently started dating a gay man. They seem really happy. What does that make them? They were both really active in the LGBT community before getting together. — Confused Straight Ally

You see that "B" in LGBT, CSA? It stands for "bisexual," and it's there for a reason. Your friend may have been B all along, or perhaps she's just B for this one particular guy and he's B for her, but there's really nothing to be confused about, and your friends can and should remain active in the LGBT community.

I know about your "price of admission" theory. What else do you have to offer by way of advice for a healthy, lasting relationship? — Annoyed With Him

Selective, self-induced short- and long-term memory loss. You have to learn to shrug off minor and sometimes not-so-minor annoyances — maybe even a betrayal or two over the decades — because an ability to forgive and truly forget is necessary for the survival of any long-term relationship. If you're having a hard time getting there, AWH, speak to your doctor about medical marijuana.

I'm a lesbian, and my guy friend who is a bi male keeps asking me to peg him. How should I deal with this? — Not Into Boys

If it doesn't bother you, NIB, laugh it off. If it does bother you, slap him down.

Advice for beginning buttsexers? We're having trouble getting started. — Hole New World

Start with rimming, during or immediately after a shower, move on to fingers, small toys, and finally dick. Take your time. Work up to buttsex over a week or two, HNW, not in a single evening. Lots of lube, penetration should be slow and very controlled, breathe, medical marijuana.

I can't brag to my friends, but I need to brag publicly and anonymously: I had a threesome for the first time, and it was AWESOME. Highly recommended! — Fun Unicorn Complains Kinksters

Another perceived-to-be-monogamous couple that actually isn't monogamous! Welcome to the monogamish club, FUCK!

My husband wants to be spanked. This is beyond my comfort zone. What can I do to get over this apprehension? Practice on the dogs and cats? — Can't Go There

A woman who spanks her dogs and cats goes to actual jail, CGT, but a woman who spanks her husband goes to GGG heaven. But if you simply can't get over your apprehension, outsource those spankings to your friendly local professional dominant.

My best guy friend had sex with me. Does that mean he loves me? — Holding Out Hope

Don't be ridiculous, HOH. People have sex with people they don't love all the time. It isn't proof that your guy friend doesn't love you, of course, but it's not proof that he does.

I recently broke off a relationship after my female partner demanded that I get a circumcision. I told her I would get one if she did. She told me I was a sexist asshole. I don't see where she gets off asking me to mutilate myself if she won't. Am I wrong? — Upset About Anchorage

You weren't wrong to refuse to cut yourself for her, UAA, but you were wrong to equate "female circumcision" with male circumcision. A woman who's been "circumcised" — a woman who has been subjected to genital mutilation — has had her clit cut off. The male equivalent would be the removal of the head of the cock, not the foreskin.

With all the stress of jobs, relationships, kids, etc., what's your advice for romance and great sex when you're overwhelmed by life? — Jack And Jill

My advice is to give up on great sex. Not forever, JAJ, but for now. Make time for some good-not-great, low-stakes, low-pressure, undemanding mutual masturbation sessions. Lie down together and get off while dirty talking about the truly great marathon sex sessions you're gonna have once your stress levels drop. Then do it! ●

Find the *Savage Lovecast* (my weekly podcast) every Tuesday at TheStranger.com/savage
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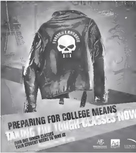
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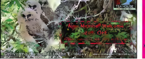

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